CHAPTER IV

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The chapter deals with prominently with the ontological aspects of vāk through the minute enquiry of mantra. The conventional idea about the nature of mantra revolves around the magical formula and linguistic utterance. Contrary to that, mantra has been related to universal I-consciousness or the highest reality in Kashmir Śaiva philosophy & Tantra. This I-principle strengthens mantra and upgrades it by identifying it with the couple of prakāśa-vimarśa as well as ontological principle parā vāk. So it does not go with so called ‘magical formula or ritualistic formula’ of Vedic tradition. Mantra is a multidimensional concept. Its relation with the tattvas through the concept of mālinī and mātrkā, opens the door for the ontology. The ontological principle parā vāk is designated as mahā mantra and sva-saṁvedanārūpa aham-vimarśa is delineated with the mantravīrya. And, its identical relation with Parama Śiva, establishes it with the principle of metaphysics. The highest reality is addressed as Paramahāmantra also. The Paramahāmantra is paravāṁmaya and vīrya (potency) so, srṣṭimaya, has power to create. Mantravīrya is a significant concept since it bridges the gap between mantra and mantras. It makes mantras potential, otherwise mantras would be jumble of words. Mantra, which is nāda by nature, appears into the form of varṇas or śaktis and presents the theory of mālinī and mātrkā. Both are related to the ontology of sounds itself as well as they are related with the 36th tattvas. Tattvas, which manifest as various abhāsa-rūpa externally, are the named and formed by the indeterminate and determinate knowledge. On the basis of these fundamentals, concept of signifier and signified comes into light, which are identical in essence. The entire structure of mantra is the key concept to elaborate the communicative elements and the sentential unit. Mantra supports the ontological existence of varṇa and proofs it as the meaning-bearer unit. In the context of

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1 Paravāṁmaya-mahāmantravīryavisṛṣṭimayah. PTV, com. on. 1
meaning-bearing unit, the principle of lolibhāva is essential. The principle of adhyāsa or lolibhāva is significant in the context of implication of meaning on words. The whole structure of the theory of meaning is based on the cognition process. Thus, the epistemology of vāk cannot be ignored (which has been already examined in the 3rd chapter). In this way, mantra is the cause for linguistic formula as well as linguistic world since it is identical with sabdamaya parā vāk. Mantra is the source for the many issues of philosophy of language. Even, the study of philosophy of language by the theory of mantra is in itself an independent subject. However, the vārtika aspect is directly related to the semantics. The process starts from the non-conventional varṇa and accomplishes with the conventional varṇa. It is non-conventional in its real nature, but its effect māyīya varṇas brings conventional language. Thus, the metaphysical and ontological status of mantra concept is to be examined which is the source for many ‘linguistic-philosophical’ problems. Along with, ābhāsa, which is the ontological principle, will be examined. Its relation with the epistemological constituents nirvikalpaka and savikalpaka jñāna, will be understood.

1. FOREGROUND THEORIES

Theories of Advaitic Kashmir Śaiva philosophy are interweaved in a way that they cannot be understood independently. They are overlapping each other. To fasten these theories, there are some foreground principles. Bimba-pratibimbavāda and sarvasarvātmakavāda are two of these principles, which are essential to establish the theories like vimarśa, parā vāk. Although Vimarśa, parā vāk, mātrkā, mantra etc. are identical principles, but they are deeply connected to each other because of these ubiquitous principles also. Theories of sarvasarvātmaka and bimba-pratibimbavāda are the most essential principles, particularly, the sarvasarvātmaka theory provides the logical argumentative aspects for unifying all the elements. Thus, it is important for the epistemology as well as for the ontology. Likewise, bimba-pratibimbavāda is also important, but it is more significant for the ontological process of vāk. The duo empowers
the varṇas or śabdārāśi to become the means in the context of liberation as well as for constructing the linguistic and concrete world.

(a) Sarvasarvātmakavāda

Sarva-sarvātmaka means ‘all is present in all’. So either the grossest or the subtlest, have essence of Parama Śiva. On account of that, essence of māyiya varṇas i.e. amāyiya is also related to the ultimate consciousness. Everything is an epitome of everything- this universal rule comes out from the sarvasarvātmaka theory and is explained by the triad relationship of nara, śiva and śakti in the Parātrisikāvivaraṇa. There are threefold categories in the existence-nara (Jada), śiva and śakti. Śiva is in the first person and singular form, related to the para level, śakti is in second person and dual form, related to the paraṇara level and nara is in third person and plural form, related to the aparā level. Each category has quintessence of other two. Each of triad, without giving up its nature, becomes of three forms. That is the reason that an insentient person (nara) i.e. third person, is entitled to the use of second and first person. Like, listen, O Mountain, I am Meru-here, the third person ‘Mountain’ becomes the first person. I, Caitra, am speaking- the first person has been treated as the third person. When the third person, second person and first person are used together, simultaneously there is the absorption of the lower in the higher and the higher, because the higher contains the truth of the lower. The highest I-consciousness is the state of complete understanding and is the essence of the residual traces. Similarly, speech and meaning originally follows the instinctive feeling of the heart, conveys by its delightful impression of the form of nara, śakti, and śiva. The assimilation of these three persons is possible only because of all-inclusive-omnipresent para vāk.

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2 Sarvam hi sarvātmakam-iti narātmāno jadā api tyaktatapatpruvāpāḥ śākta-śaivarūpabhaḥyo bhavanti. Ibid com. on 3-4

3 Ata eva nara-śakti-sīvantmanām yugapadekatra parāmarṣe uttarottarāsparūpānupraveṣa eva, tasyaiva vastutah tatparamārtharūpatvā. Ibid
It is said that there is no speech which does not reach the heart directly. In every way, this kind of comprehension is innate. As it is said-without the form of nāra, śakti and śiva, there is neither word, nor meaning, nor mental movement. Mālinīvijayottara explains— as the one śakti of śiva abides presiding over the entire class of words, even so has she been related unto you. In the nature of consciousness, the omnifariousness of everything is always present. That highest divinity i.e. parā vāk, though consisting of the highest stage of non-differentiation is teaming with endless variety, containing within herself as she does the parāparā expansion of paśyantī. The maxim ‘that which is not there may be elsewhere’ is not applied in her case.

(b) Bimbapratibimbavāda

According to the bimba-pratibimbavāda, all the categories of existence have two aspects—the original orb and its reflection. Parama Śiva who creates, protects and destroy the world, is the holder of universe. It is the creator of the world, but creation of world is not the creation of a baby from a woman, who separates her child from her body. Basically the world is created at its own surface by the bimbapratibimba. So, the whole universe is pratibimba of Parama Śiva. The collective state of universe, which is reflected in the mirror of Parama Śiva, is its energy parā devī. Navjivan Rastogi elaborates the principle in the simplest way.

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4 Na tairvinā bhavecchabdo nārtho nāpi citergatiḥ. Ibid, com. on 3-4
5 Sāṁvinmaye ca vapiṣṭ sarvasarvātmakatā satatoditaiva. Ibid, com. on 5-6
6 Sā ca paramesvarī parā-bhaṭṭārikā tathāvidhanirataysiaḥābhādahāṅginyāpi, paśyantyādikāḥ parāparābhāṭṭārikādisphārārūpā antah kṛtyaḥ, tattadnantavaicītyaṅgabhīmāyī. Ibid, com. on 5-6
7 Tatra yannāsti tat kvāpyasti-iti Nyāyyam. Ibid
8 So eva bhairavo devo jagadbharaṇalakṣaṇaḥ. svātmadarśe samagraṁ hi yacchākyā pratibimbitam. Bpd, kārikā 4
9 Tasyaivaivāś parā devī svarūpāmarṣanotsukā.
Kashmir Śaivism essentially believes in Absolutism monism. As such it has to explain that the world of our experience that emanates from the Absolute is not different from the Absolute. The difficulty is more aggravated by the fact that Kashmir Śaivism believes these emanations to be real and yet non-different from their sources. In order to circumvent this creeping the analogy of Darpaṇanagara is employed. Abhinavagupta in his Paramārthasāra (p.38) remarks—

Darpaṇabimbe yadvannagaragrāsādicitramavibhagi.

bhāti vibhāgenaiva ca parasparam darpādapi ca.

vimalaparamabhāravabodhāt tadadvibhāgasūnyamapi.

Anyonyam ca tato'pi ca vivhaktamābhāti jagadetat.

On a clear mirror are reflection city, village, trees etc. they not only appear as mutually different but as different from the mirror also in which they are contained. No reflection, however, is beyond the mirror. It is in this sense that the reflection and mirror are identical. Yet the mirror is seen as transcending the reflections. It is in this sense that the mirror is different from the reflections. It is in this that mirror is different from the reflections. It is in this sense that the mirror is different from the reflections. Thus, the analogy clearly brings out the double aspects of immanence and transcendence. Abhinavagupta does not mince words-tasya ca pramāturateṣaḥ sarvārthāvabhāsaḥ cintāmaṇaśarīre'pi tatsamānādihikarānyavṛttirapi darpaṇanagara nyāyena nāsti ityāpi uktam. (I.P.V. Bh., I, 309). The analogy thus highlights that that discourse is not beyond the Absolute in which sense the two are identical, while the Absolute transcends the universe, in which sense there is a distinction.'

On the basis of this theory, these processes are come into light—

Pūrṇatvaṁ sarvabhāveṣu yasya nālpaṁ na cādhikam. Ibid, kārikā 5:


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1. Sarvasarvātmaka para vāk is the bimba\(^{11}\), so whatever reflects, is nothing else other than her. The orb of reflected elements stays permanently in the para śakti. The remaining levels paśyantī, madhyamā and vaikharī are also present in para.

2. During the process of bimba-pratibimba, three levels, except vaikharī, takes the form of bimba and pratibimba. Para vāk becomes pratibimba, when she reflects in paśyantī. Paśyantī becomes pratibimba when she reflects in madhyamā and madhyamā takes the form of pratibimba when she reflects in vaikharī.

3. Pratibimba (reflection) is the form which should be similar to bimba (orb), not dissimilar\(^{12}\). If the form is always same either in the form of orb or reflection, is not pratibimba\(^{13}\). So, the mere reference to the face is not reflection because of its nature is as same as the original face. Pratibimba of face should be in a reverse order. The front should be rear; the left should be right, in that circumstance, it will be called pratibimba.

4. Parābhāṣṭārikā stays permanently incorporating the pratibimba of tattvas in herself. At this level also, pratibimba is sahaja-akṛtrima-pārmārthika-anapāyika-avinaśvara vimarśa rūpa. Further, for the prasāra (expansion), para takes the form of paśyantī and becomes mirror, where apūrṇa tattvas pratibimba reflects. At this level also, she does not change her real nature. Paśyantī is called parāparā śakti.

5. Only vyāñjana reflects. Svara does not reflect, because svara is śīva, who never changes at any place while śakti rūpa vyāñjana changes, that why the pratibimbarūpa bāhya viśva is the concrete form of the vyāñjanas.

\(^{11}\) Paśyantī ca parāparābhāṣṭārikāsattvā pariśaktereva svātmaśaktīḥ darpaṇakalpā, yatra tatparābhāṣṭārikāsvārūpameva ca kāsāṁ pratibimbavat. PTV, com. on 6-7-8-9

\(^{12}\) Tacca samānadharmaiva bhavati, na tu vyāñjyam. Ibid

\(^{13}\) Yacca rūpam sadā bimbe, pratibimbe ca ekādamārtham mukhaparamārṣāmātramiva na tatpratibimbamucyate-tanmātrasattavādeva. Ibid

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Therefore, when para bhaṭṭārikā reflects in the nirmala mirror of parāparā-paśyantī, her reflection is full of categories, earth etc. in their separate forms and have succession of separate categories because she encloses inwardly within herself the natural, integral, absolutely true and invariable apprehension of ka, kha and other letters. It displays those letters ka, kha etc. in an integral way. Therefore, when para reflects, in the homogeneous, transparent mirror of parāparā whose essential nature is paśyantī, the reflection of the categories, which are apprehended as earth, water etc., are identical with herself, by bringing about differentiation by means of her svātāntarya. Thus, the reverse order of the categories-earth etc., is produced. The 36 tattvas is the śakti tattva at para vāk level, becomes in parāparā prthavītattva and is the prthivī tattva of para vāk level becomes śakti tattva at the vaikharī level.

In the apprehension of the Parama Śiva (paramātmani parāmarṣe), all the tattvas have the nature of ‘ekatattva’ (single tattva) because at the para level, complete absence of difference stays. In parāparā, there is non-difference in difference according to the principle of reflection. The tattvas which are vyāñjana rūpa, expand in the form of ka to kṣa at paśyantī level. The varṇamālā (garland of letters) from ka to kṣa holds as a reflection, which is still amāyiya, aśrauta, paramārtha, acquire a reversal of order, thus, upper becomes lower than the lower becomes upper. In this way, kṣa has the essence of prthivī because at the parāparā levels also, the kāḍivāpasantāna of para is active.

Actually, para is pregnant with paśyantī, it means paśyantī has been already developed in para. Same way, paśyantī carries madhyāmā and madhyāmā teems with vaikharī. In that

14 Paramātmani parāmarṣe parāmarśaikatativayeva tatvāni, parāmarśaśca kāḍikṣanta-sāktaratapa-paramārtha-itī tatra abheda eva. Ibid com. on 5-6-7-8-9
15 Parāparayām tu bhedābhedātmataḥ pratibimbanyāya. Ibid:
17 Tatrāpi paraṭadaśānapāyād eṣa eva kāḍivāpasantāna. Ibid
way, pari keeps within herself pasyanti, madhyamā and vaikhari. Thus development of varṇa, mantra and pada is arisen successively.  

Thus, the process of bimba-pratibimba is the medium, which bring the varṇa, pada and vākyā at the level of vaikhari altogether. The significant point is that while vaikhari manifest kramika (succession), sphuṭāmayi varṇa-pada, (separate letter, word), nonetheless it conveys the meaning or knowledge as akhaṇḍa-vimāraṇa, since it is by nature ekaparāmarśasvabhāvaiva pratyavamarśakārīṇi prakāśarūpā vāk. When someone speaks or hears sequential letters, words, in the form of sentence, the apprehension of meaning comes in united form. Abhinavagupta says that the very first padārtha jñāna occurs, thereafter vākyārtha jñāna happens.

In this manner, sarvasarvātmakavāda and bimba-pratibimbavāda theory, integrating together, edifice these principles-

1. Prolific Pari vāk with pasyanti, madhyamā and vaikhari
2. Pervasiveness of varṇa
3. Pervasiveness of tattva
4. Relation of varṇa and tattva
5. Akhanda-vimāraṇa of meaning

The theory of sarva-sarvātmakavāda and bimba-pratibimbavāda take in influence every element. Bimbapratibimbavāda comes in the context of the ontology of varṇas as well as ontology of the tattvas. Sarva-sarvātmakavāda put the essence of ultimate reality in each varṇa. So, mantra is being examined with the two purposes. For the most part, the
highest mantra is related to the ultimate reality Parama Šiva and parā vāk. So, first its relation with the metaphysical tattva is being gone to discuss. Its metaphysical status is one of causes to prepare the foreground for the ontological process. Subsequently, it acts in the form of mālinī and mātrkā to pursue the ontological process. Put it another way, it is the source of mālinī and mātrkā mantra rūpa śakti.

2. MANTRA IN KASHMIR ŠAIVA PHILOSOPHY

In the context of Tantra, particularly in Kashmir Šaiva, mantra is the deeper element and belongs to these interrelated elements which provide different perspectives for the further study -

1. Ritual usage
2. Yogic practices i.e. yoga, meditation.
3. Metaphysical and ontological elements.

These aspects are developed by the different functional aspects of the mantra. The term mantra is added up with these comprehensive categories, mainly-

1. One of the categories of pramātā as mantra pramātā.
2. Aham as Parā mantra.

In short introduction, mantra pramātā is one of the categories of knower, while formulated mantras are the part of yogic practices. On the level of formulated mantras, linguistic study is possible. Definitely it is not stick with the limited scope of lingual phenomena. Formulated mantras is the subject of exclusive consideration in separate thesis. By and large, mantra is particularly noticeable in three upāyās those are sāṃbhava, sākta and ānava. Each upāyas perceive mantra with different nature according to their nature. But the main problem of this thesis is meant to consider the
relation among language, thought and reality, thus mantra is analyzed in terms of this relation. For as much as mantra of śāktopāya is about to be examined, since it is the counterpart of the ontological category parā vāk. So, mantra is not the type of uttering in sentential sequence here.

Mantra is the potency, but due to the concealment of this potency, only the sequential letters are seen. Elaborating the relation of mantra and parā vāk, Kṣemarāja insists that parā vāk or parā, identical with citprakāśa, has nature of nitya udita mantra, consisting of the pūrṇāhamvimarśamayī.21 Thereupon, creative consciousness vāk is identical with the mantra in the form of its essential nature and presents aham mantra. In respect to this, it is aham-vimarśa. So, aham, conjoining with vimarśa and pārāmarśa concepts, mostly, are related to the internal functioning aspect. It is essential for the further development of ontological and epistemological process. Aham, vimarśa and mantra are identical. But, connotatively, it may be understood in this way that when aham comes with the vimarśa, it shows the self-expereince. When it comes with the mantra, it indicates the ontic status of sound and establishes it as powerful and competent. In the same term, mantravīrya is also pretty crucial. So, its relation with the metaphysical element and the ontological element parā vāk distinguishes it from the linguistic and formulated mantras.

(a) Nature of Mantra

The etymological meaning of mantra throws away mantra as simply linguistic formula. Since formation of mantra is- /man+trai, here man means to ponder over, to ruminate mentally and trai means to protect. Mananāt trayate iti mantrāḥ, this etymological interpretation points out its characteristic of manana i.e. pondering over the highest light of I-consciousness and the other characteristic of trāṇa i.e. protection by terminating the transmigratory existence full of difference. In the commentary of Tantrāloka, Jayaratha elaborates the point of view of Abhinavagupta mananam sarvavettrtvam trāṇam

21 Tathā hi-citprakāśāt avyaiirikā nityoditahāmanantarūpā pūrṇāham vimarśamayī yā iyam parā vakṣaktiḥ ādikṣanta-rūpāśaṣṭakticakragarbiṇī. PH., com. on 12 sūtra

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Pondering over the ultimate reality protects and makes the casue of anugraha. Another explanation of mantra is revealed by the Śivasūtra also as Cittam mantra. The sūtra relates mantra with the consciousness. Accordingly, ‘that by which one deliberates secretly i.e. ponders inwardly as being non-different from the highest lord is mantra. Thus that citta itself is mantra. Here, ‘citta’ term is needed to view attentively since the term is used with some variations according to the particular contexts, which are based on the levels of reality, that’s why Kṣemarāja identifies citta with bhagavati citti in the Pratyabhijñāḥdayam. Following in the next sentence, he examines it in the terms of empirical reality and says,


Accordingly, citi, concealing its real nature, accepts contraction. In this circumstance, citi, in the form of limited subject, descend from its stage of cetanā. It disposes towards comprehending objects, being limited by its object of consciousness, like blue (external object of consciousness), pleasure (internal object of consciousness) etc. By both

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22 TA., com. on 3.225.

23 SS, 2.1.

24 Cetyate vimṛṣyate anena paraṁ tatvam iti cittam, pūrṇasphurattātattvapraśādoparaṇavādīvimārṣārūpam samvedanam tadeva mantraye guptam, antaram abhedena vimṛṣyate pameśvararūpam anena, iti kṛtvā mantraḥ. Aita eva ca parasphurattātmakamananadadharmatā, bhedamayasyasaṁsārapraśānamāmaka-trāṇadharmatā ca asya nirucyate. ŚŚv, com. on 2.1

25 Na cittam nāma anyat kiñcit, api tu saiva bhagavati tat. PH., com. on sūtra 5

26 Ibid.
limitations (external and internal objects of consciousness), it becomes *citta* the individual consciousness.

Kṣemarāja examines *citta* in the *Vimarsinī* commentary of the Śivasūtra at two sections-II & III. Putting the matter of these sections in reverse order, first, *citta* as individual consciousness is defined earliest in order as Ātmā *cittam*\(^{27}\). Now, in the commentary Kṣemarāja puts-

\[
\text{Yadetat viṣayavāsanāccuritatvat nityam, tadadhyavāsāyādivyāpārabuddhayahaṅkṛtmanorūpam cittam, tadeva atati, cidātmakasvasvarūpākhyātyā sattvādvīrttyavalambanena yo’ñī saticarati, iti ātmā anūrityarthah}^{28}.
\]

Accordingly, *citta* has natural inclination towards the *viṣaya-vāsanā*, appropriate to the self and to the thought-construct. His all desired activities are fulfilled by the *buddhi*, *ahārankāra* and *mana*. So, this *citta* is *ānu*. This *citta* comes in *aṇavopāya*. At the next higher level of *śāmbhayopāya*, *citta* is prone to the ultimate reality. In 2\(^{nd}\) section, Kṣemarāja examines this aspect of *citta*. To differentiate this *citta* from the *ānu*, he identifies *citta* with the *mantra* -

\[
\text{Cetyate vimṛṣyate anena param tattvam iti cittam, pūrṇasphurattāsatvaprāsādapraṇavādvimārahārupam saṁvedanam tadeva mantryate guptam, antar abhedena vimṛṣyate paramesvarūpam anena, iti kṛtvā mantrah}^{29}.
\]

So, *citta* ponders over the highest Reality. In other words, consciousness ponders over *prasāda, praṇava* and *mantras* which constitutes the essential characteristic of perfect I-consciousness. That by which one deliberates secretly i.e. ponders inwardly as being non-different from the highest reality is *mantra*. Thus, that *citta* itself (tadeva) is *mantra*. *Citta* is aspiring mind here, who is communion with the I-consciousness of Parama Śiva.

\(^{27}\)Śrv, 3.1.

\(^{28}\)Ibid, com. on 3.1.

\(^{29}\)Ibid, com. on 2.1.
Citta is condensed aspect of Parama Śiva, in which mantra is realized. Pūrṇāhantā of Parama Śiva is vimarśa śakti. It is the source of all mantras.

(b) Identicality of Mantra and Parā Vāk

Thus, in the terms of mantra, citta has been upgraded from individuality and now is able to ponder i.e. vimarśana over para tatvā (highest reality) without any intermediary component. This citta is called mantra, which constitutes the essential characteristic of the paramesvāra. Mantra or citta does abheda vimarśana of paramesvārarūpa, as it is said- antar abhedena vimṛṣyate paramesvārarūpam anena, iti kṛtvā mantraḥ. In essence, mantra means that mental awareness by which one feels one’s identity with the highest reality. It saves oneself from a sense of separateness and difference characteristic of the world. Thus, mantra is not the simple magical or linguistic formula. Each mantra is an awareness of the highest reality. The potency of mantra is the means of the mental union with the supreme.

Mantra is vimarśana which is brought into relation with parā vāk. Abhinavagupta has been defining mantra and parā vāk with identical relation in many sections. The identicalness of mantra with parā vāk is presented by the notion aham parāmarśa or vimarśa. Aham-vimarśa or parāmarśa is the essential nature of parā vāk. Further, mantra is conjoined with sounds systems, which are non other than śaktis in the form of mālinī and mātyākā. The luminous being of the perfect aham-vimarśa is non-different from the entire cosmos. It is inherent in the multitude of words whose essence consists in the knowledge of the highest non-dualism-it is the secret of mantra. Mantras are full of I consciousness, therefore they always stays as subjects and can never be reduced to the category of objects. Thus, mantra is developed by these principles- aham vimarśa, parā

30 Sarve varṇātmakā mantrāste ca śaktātmakāḥ priye,
Śaktistu māṭkā jñeyā sā ca jñeyā śivātmikā. Ibid, com. on: 2.3

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vāk and mantravrīrya. This aham is the ṭṛdayasvarupa bija of the mantras, without it all mantras are insentient or dead.

(c) Aham Mantra

The concept of aham-mantra is originated by the Kṣemarāja. Before him Abhinavagupta discusses mantra and aham vimarśa at the level of para vāk, as nature, while Kṣemarāja assimilates them as one element. The aham principle inputs subjectivity in all. It exerts influence on mantra and put forth it into vigorous actions. Fundamentally, aham principle comes across with three theories:

1. Nature of Metaphysical element
2. Ontological development
3. mantravrīrya

Abhinavagupta has been examining aham-principle very often, since the notion is so significant in the theories of Kashmir Śaiva. It is the source of subjectivity, kartā, pramātā, svashvavedanaśīlata and so on. He sets out arguments with the structure of bindu under the fundamentals of āmcabhavopayya in encyclopaedic work Tantrāloka. The term bindu stands with the absence of diversity and holds the unvaried or uniform character, which cannot be disjoined any more. This unified principle throws light into that stage of siva, wherein it is nirvibhāga, parapraķāśātmā, pramātā, ekarūpa. It inheres nikhilavācyavācakakalāpa in itself. Moreover, anuttara, the metaphysical element, is a harmonized form of visargātmaka advaya rūpa śivaśakti. This very śivabindurūpa

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31 Ėtadrāpapārāmarśamakṛtrimamanāvilam,
Ahamityākureśaiva prakāṣasya prakāṣita.
Ėtadvṛtyam hi sarvesām mantrānāma hrdayātmakam,
Vinānenjadāste syurjivā iva vinā hrda. Ta., 4.192-3

32---punah pratyaṅvyṛtya śivabindutayā nirvibhāgatmaparapraķāśātmāpramātrekarūpatayā krodhikṣetanikhilavācyavācakakalāpaḥ san,---. Ibid, com. on 3.201
paraprakāśa is called aham parāmarśa33. This level is directly related to the metaphysical reality. Any type of notion either bifold or manifold cannot be occurred. Only, one awareness alive, that is aham-paramarśa34. The aham is basically svātmanātrasphurattā parāmarśa35, thus there is no other element, except the self experience. So, it is not dependent on others for the existence as well as for the experiencing itself. Giving deeper description in the next kārikā, Jayaratha explains with nicety of detail that carama avasthā of advaya sāmarasya of śiva and śakti in anuttara and visarga rupa śiva and śakti is called aham36. It means, the ultimate unity of śiva and śakti is realized by the aham. So ātma-sphurattā is aham paramarśa, wherein no vikalpa exits. It is all-inclusive i.e. sarvabhāva, self-dependent i.e. nirbharatva and ananyāpeksa, pūrna vṛtti (complete), prakāśaikavapu (prakāśa is the body), svātmarūpa (own nature) and paravimārśatmā37, (vimarśa rūpa ātmā) visvābhāvika, akṛtrima, (natural), udita38, paravāṁ, mantravrīya, camatkāra (ātmā) of prakāśa39. There is no pratyogī parāmarśa against the parāmarśa of aham in Sarvīvit. Actually, prakāśa is related to svātmaviśrānti40 (living in itself), so, in that stage, nothing exists except self-

33 ---nirvihāgaparpārkapālasvabhāvabindurūpaśāmāśrayate, yena aham iti parāmarśo bhavet. Ibid
34 Anuttaravisargātmaśvaśaktyadvayātmanī, Parāmarśo nirbharatvādhahamityucyate. Ibid, 3.203
35 Ityādiddrśā ahāmiti svātmāmātrasphurattāḥ parāmarśah ucyeate. Ibid, com. on 3.203
36 Anuttaravisargātmaśvaśaktyadvayātmanī, Parāmarśo nirbharatvādhamityucyate vibhoḥ. Ibid, 3.203
37 ---Ahamiti pratyogbhūtāparāmarśāntarabhāvādēkameva pramātprameyādiprakāśasvairāntidhāmatayā, paramukṣaṃ, bhairavasya sarvabhāva-nirbharatvādananyāpeksināḥ pūnaṃvṛttoḥ prakāśaikavapūṣaḥ svātmorūpaṃ paravimārśatmā svabhāvāh-ityarthaḥ. Ibid, com. on 3.207
38 ---vimarśo'pi tattadumatrānanandādyāmarśātmanodeti iti parāmarśodayakramamapyaḥ. Ibid, com. on 3.66
39 Prakāśasya hi svabhāvikākṛtrimaparavāṁmantravṛyacamatkārātma ahamiti. PTV., com. on 1
40 Prakāśasyātmaivirāntirahambhāvo hi kirtitaḥ. TA., com. on 3.203.
awareness. Accordingly prāmātā, prameya and pramāṇa (relative elements of empirical world) abide as single unified entity in prakāśa subject. Idam-viśrānti endures in ahamparāmarśa⁴¹, which is identical with prakāśa. So, this is ultimate place for resting-antima viśrāma sthala for viśva⁴². Aham is the jīvana (life) of sarvapramāṇa i.e. knower either ultimate knower or the limited knower. Ahamparāmarśa is that seed which gets sprouted from the ultimate and goes to the empirical world so it is the cause of parisphuraṇa of viśva. It is like the heart of all elements. Even the mantra is quiescent without the ahamparāmarśa. so, ahamparāmarśa is said the bala of mantra⁴⁴.

(d) Anuccārita Aham Mantra

The aham is identical with parā vāk, which can be substantiated by this dialogue, delivered by the parā vāk herself. She says- Ahameva parāvagdevatāmayi evamavocam⁴⁵. Further, elaborating her real nature, she adds up that Ahameva sā parāvagdevirāpaiva sarvavācyavācakāvibhaktayā evamuvāca. Accordingly, she elaborates herself as principle place wherein identical form of vācyavācaka stays forever. Svābhāva of parā vāk samvittī is called parāmarṣātmaka and it is ahamparāmarśa. Further, Abhinavagupta disciple Kṣemarāja examines carefully and in detail so as to identify key elements which build up the whole nature of aham, accordingly, aham is mahatī mantraṁṛtyātmikā, jīvitabhūtā, pūrṇā parābhaṭṭārikā,

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⁴¹ Anuttaravimarsaḥ prāgyopārādivivarjite,
Cidvimarśaparāhamkṛt prathamollāsinī sphuret. Ibid, 5.62-3

⁴² Ahamparāmarśāmātrārāptavameva hi garbhikṛṣṭeśavisvavatayā param viśrāntidhāma-iti nāḥ siddhānta. Ibid, com. on 5.60

⁴³ Ahamityanena sarvapramāṇījīvanarūpameva satatam parāṁśyate---. PTV., com. on 2

⁴⁴ Ityādyuktayā idamvimarśavisṛṣṭidhāmāni ahamparāmarśe viśrāntim kuryāt, yat na kevalamatra yāvanmantraṁpandale'pi viryāḥ yato'hamparāmarśānusūddhamantraṁpandalaikātmīyeśeça tatphalabhiḥa vicitrettikartavyatākāḥ śānyādissiddhayo bhaveyurītyarḥ śaunvidviśrāntimantareṇa hi na kihīdeva bhaveditī bhāvāḥ. TA., com. on 5.82

⁴⁵ PTV., com. on verse 1⁴.
akṛtrima, svātmacamatkāra. He relates it with ‘ultimate sound’ in a peremptory manner as parāmarśa is ahamātmaka nāda (dhvani) and the svarasodita dhvani. This nitya-udita (eternally exist) sonorous parāmarśa is vimarśa. No one is able to pronunciation as well as no one is able to stop this ultimate sound, she always stays in the state of ‘uccharita’ in saṃvid. The svarasa udita dhvani Parā vāk is ahamparāmarśātāmā nāda. It is the svātantrya of saṃvid. The same is a paripāraṇa (complete) element in itself, so it is svatantra, that’s why it is able to manifest i.e. avabhāṣana. Explicitly, the manifestation in the form of vibhāga occurs at own svātmā. The process of vibhāga, passing by paśyanti, madhyāmā and vaikharī, possesses diversified viśva as the outcome. The aham vimarśa and mantra is characterized as the ultimate sound, but this sound is not related to the sāṅkṣetikata i.e. convention, because aham is asāṅkṣetikaparaparāmarśa rūpa. The ultimate sound provides itself as the fundamental source to the entire sound system of limited and determined world. Theoretically, parā vāk contains within herself the whole assemblage of saktis formed by the sounds beginning with ‘a’ and ending with kṣa, brings into the manifestation of the limited subjects through the successive levels of paśyanti, madhyāmā etc.

46 Prakāśānandasārā cidābhādaikagahanā mahatī mantravīryātmikā-sarvamantragāvītvabhūtā pūrṇa parābhāṭārikārūpā yā yam ahaṁ akrtrimaḥ svātmacamatkāraḥ. PH., com. on 20th sūtra

47 Parāmarśaśvaḥvātavādetasyā yah svayam dhvanīḥ. TA., 4.181

48 Nāsyoccārayita kāṭcitpratihantā na vidyate. Ibid, com. on 4.181

49 Yaḥ khalu paravāgrupeḥ svarasoditāḥ dhvanīḥ-ahamparāmarśātāmā nādaḥ. Ibid

50 Tasya pratyavamarṣo yaḥ paripūrṇo 'hamātmakaḥ.

Sa svātmāni svatantrāvādvibhāgamavabhāsāyeta. Ibid, 3.235

51 Vibhāgaṃitī viśvarūpātaṃ. Ibid, com. on 3.235

52 Ahamātmaka iti=asāṅkṣetikaparaparāmarśarūpeḥ ityarthah. Ibid

53 yā yam parā vaṁśaktiḥ ādi-kṣānta-rūpāṁsasakticakragṛhaḥ sā tāvat paśyanti madhyāmādikramaṇa grāhakabhumikām bhāsayati. PH., com. on 12 sūtra

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Mantravīrya

The *mantravīrya* is another significant aspect of *mantra*. *Mantra* is called *mantravīrya* in the context of *mantras*. And *aham vimarśa* and *mantravīrya* are identical at the *parā vāk* level. These identical concepts keep same affinity with *parā vāk* also. That's why Abhinavagupta throws light into the relation between *parā vāk*, *mantra* and *mantravīrya* very often in his texts like *Tantraloka* and *Parātriṣikāvarana*. So the *parā vāk* is *amāyiṇa*, *śabdaśakti*, *paramārthasvabhāva*, *asāṅkṣetika*, *akṛṭaka*, *pārmaśrthika*, *saṃskārārasāra*, *bhūtānśa*, *udita* and *mantravīrya*. In this manner, theory of *mantra* is being described with different approach i.e. *mantravīrya*. Now, to understand the concept of *mantravīrya*, one should ponder over the identical relation between *mantra* and *mantravīrya* since both of them have been explained at the same level of *parā vāk*. *Parā vāk* is precisely related to the unified subject. So at this level, all existing elements must be identical with each other. All of these identical elements explain the nature of the absolute subject i.e. Parama Śiva or *parama pramātā*. Thus, *mantra* and *mantravīrya* are also identical. *Mantra* as *aham mantra* represents the highest *mantra*, while the same is called *mantravīrya* to establish it as the essence of all *mantras*. In this way, concept of *mantravīrya* establishes permanent relation between *mantra* and *mantras*. *Aham-mantra* is the source of energy for *mantras* to perform. Bridging a gap between *aham-mantra* and *mantras*, *mantravīrya* connect them permanently as the first one is cause or essence and the latter one is the effect or manifestation.

Since the concept of *mantravīrya* explains relation between the *mantra* and the *mantras*, but the question is that how *mantravīrya* relates *mantra* to *mantras*? In response to this question, Abhinavagupta asserts that *mantravīrya*, which is *nitya*, *avirata*, *ananyapekṣa*, *vyāpaka*, *avyabhicarita* and *udita*, is the sūra of *samvid* as well.
as hrdayarūpa or tathya rūpa. Each and every mantra must be animated by the aham mantravrīya, otherwise mantra would be insentient and useless. Throwing light into the great significance of aham, Kṣemarāja elaborates in the commentary of the Pratyabhīniḥāḥṛdayam that this ahartā is the stage of great power, for all mantras arise from and come to rest in it, so it is viryabhūmi. And all activities into the context of the objects are performed by its power. The competent mantras must inherit within aham-paramarśa. In the absence of aham, mantras are like impotential clouds, which cannot rain as well as they are like the without heart. Mantras do not work until and unless it is not united with the ahamparamarśa. On account of this, the akṛtrima, svaccha parāmarśa rūpa aham is the hrdayarūpavrīya of all mantras and prakāśaka of prakāśa. In this way, aham is virya. Paramahāmantravrīya is

54 Ityādyuktyā, svayam-ananyāpekṣatvena, ata eva sadā-nityāviratena rūpeṇa, uditāḥ-uccarannāste, sa evaitasyāḥ parasyāḥ sanvidāḥ, paramam-sārabhītām, mahat-sarvaḥ cāvyabhicaritaśvarūpeṇāt vāyūpakaṁ, hrdayam-tathyam rūpam, sarvasāśreṣṭākām, yasmādāśvaryātmā ahamparamarśa evasyāḥ, yamnāḥatmyādiśivātmanā iyam parisphuret, ityāhuḥ---. TA., com. on 4.181

55 Eṣaiva ca ahartā sarvamantrāṇom udayaviśrīntisthānātvaṁ etadvalenaiva ca tattadarthakriyākāritvāt mahāt viryabhumiḥ. PH., com. on 20th sūtra

56 ----Ādīmāntyaviṅkāstum mantrāḥ syuḥ śaradabhṛvat. T.A., 3.223

57 Etadrūpaparamārśamakṛtrimamanaṁabīlam.

Ahamityāhureṣaiva prakāśasya prakāśatā.

Etadvīryam hi sarveṣāṁ mantrāṇām hrdayātmakaṁ.

Akṛtrimaitathṛdayārtuḥ yatkañcentācār. Ibid, com. on 3.223

58 Anyathā punarahaniparamārśatmakaparamantravrīyātmatvena pariṣṭhāyamānāṁ tattatsvākyākāritvaṁ eva bhaveyuḥ. Ibid, com. on 3.223

59 Etadrūpaparamārśamakṛtrimamanāvīlam,

ahamityāhureṣaiva prakāśasya prakāśatā.

Etadvīryam hi sarveṣāṁ mantrāṇām hrdayātmakaṁ,
svātmacamatkāramayi that’s why it stays ( sphuRNA) in prakāśa, continuously in the form of its real nature that is ahAM. Although this sphurita element manifests at the levels of pasyānti, madhyamā and vaikhari, but, still it never abandons its real nature, so that it is called avicchinna-paramārtha 60.

(f) Nāda and Dhvani

It has been very much distinguished that Kashmir Śaiva accepts the importance of language. So, the concept of language influences the mantra also. The equivalent concepts of ahAM, nāda, dhvani, vāk, vimarśa strengthen mantra and make it relate with sound, thought and language. So, mantra is not the simple highest quality of energy which is significant in limited use of rituals performances. But also, this aham-mantra is the essential nature of the ontological category parā vāk. Mantra in itself is an eternal sound which is nādātmaKa, unconventional and beyond to the time-space-causality. This eternal sound can be experienced in the form of ahAM, which acts as an element which appeared in multiple forms into the empirical world as limited awareness. Put it another way, ahAM is the nature of mantra. The real nature aham-mantra as the highest awareness abides in all elements as potency, which could be awakened by upāyās. This very mantra is the cause of producing sound-system. It represents itself in the form of sounds at empirical world. Sounds, which exist at levels, keep variation in nature. Accordingly, at transcendental level, there is only one sound that is unconventional and cannot be heard, while sounds at immanent level, is conventional and hearable. Awareness or perception either universal or limited is not possible without the sounds, dhvani, which are the manifested or the grosser form of nādātmaKa aham vimarśa since it is related with thought. Thus, sound is fundamental concept since mantras are identically related with it. Nature of mantra is nādātmaKa or dhvanyātmaKa. Kashmir

60 Tata eva ca paramahāmantravrītyavisṛṣṭirāpāyā ārabhya vaikhāprasyaṭaḥbhāvabhedapraKāśaṣaparyantam yat iyaM svacamatkārīmaya svatmanyeva prakāśanamaye viśramya sphurati, tadevaṁ sphuritavicchinnatāparamārtham aham iti. PTV., com. on 1: 255
Śaiva philosophy accepts every sound as mantra. Sounds are like powerhouse, which is one of the most essential elements for ontology and knowledge process. The essence of all mantras contains in varṇa (letters) and essence of all letters or sound is Śiva. The dhvanis are distinct at the level of vaikharī, have root in sarvasarvatmakaparāvāk.

Parāvāk is characterized as nāda also, the eternal sound. This nāda is dhvanyātmaka by nature. This nādātmakaparāvāk is the source for the dhvanis or sounds. Abhinavagupta addresses this dhvani as varṇa also and further he identifies varṇa with nāda. Thus, dhvani, varṇa and nāda—all these terms keep nearly same meaning as well as are identical with the parāvāk. Accordingly, the dhvani, which is sphurita, aavyakta in prāṇa rūpa uccāra, is called varṇa and the same is nādātmakavarṇa also. For, it is identical with parāvāk, so it is unified and undivided element and never goes to stop uttering ever. So the eternal utterance is the cause behind the designation of anāhata to the same. The same anāhata rūpa nāda is called varṇa, because it is the cause of varṇās, which are uttered at madhyāmā and vaikharī level. So, the term varṇa is used in two senses, cause and effect. Being a cause and effect relationship, they must share some similarity and dissimilarity. Both of them are svārasika since their utterance is effortless. But opposing to the ultimate undivided varṇa, the kārya varṇas are limited in numbers as well as they are dependent for uttering on others.

(g) Varṇa

The mahāmantra aham is identical with varṇabhaṭṭāraka. Thus, varṇa is also one of the constituents of mantra. Mantra is experienced as pure akhaṇḍarūpa nāda at the level of parā. At the next level of paśyantī and madhyāmā, mantra is experienced by the ‘varṇa’. The nature of varṇa is śrutyātmaka or śruti internally or externally. Śruti is

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61 Mantrad varṇātmakāh sarve sarve varṇāḥ śivātmakāh PH, com. on 12th sūtra.

62 Eko nādātmako varṇāḥ sarvavarnāvibhāgavān. So ‘nastamitarūpatvādanāhata ihoditaḥ. TA., 6.217

63----sarsarvatmakabodhaikaghana-kaṇṭhausṭhādi-dhāmnī, tathāvidha-bodhaikaghana-vimarṣātmaka-
svātāntaryāśāra-mahāmantrarūpa-varṇabhaṭṭāraka-niveśa. PTV, com. on 5-6-7-8-9

64----śrutyekaprāṇatvādvarṇānām. Ibid, com. on 5-6-7-8-9
rooted in the vāg-vimarśana so she exits at every level, although the nature of śruti or vimarśana is specific according to the nature of level. Even, the sthāna-prayatna, like saṁivāra, vivāra, alpaprāṇa, mahāprāṇa are also present at every level. Vimarśana is not possible without sabda because sabdanam (inner vimarśa) is sabda. All understanding is due to use of words. Even, saṁsaya or viparyaya, which are types of vimarśana, is due to the vāg, i.e. vāgvimarśana. Varṇas have been hiding into parā vāk since always. The parābhāṣṭārika is all-inclusive, abides in all, whether stone, tree, animal, man, rudra or pramātās. Thus, all-inclusive mahāmantra aham is omnipresent. Everything, like the abode of guttural and labial energies also, is inherited into aham. Sticking firmly to identical relationship with parā vāk, they manifest at the levels. Accordingly, they manifests into the form of mālinī mantra at paśyantī and mātrkā mantra at the madhyamā.

Varṇa is also used in these references-

1. Varṇa as nāda at the level of parā vāk and paśyantī. It is the cause of varṇas.
2. Effect varṇa is the minimal basic unit for sentential element.
3. Identicalness of varṇas with tattvas.

3. TWOFOLD ASEPCTS OF VARṆA

The vārṇika nature of vāk opens the door for the twosome principles-

1. Theory of meaning.
2. Ontology of tattvas.

65 Sabdanam hi sabdah. Ibid, com. on 27-33
66 Viparyayena, saṁsayanāpi vā yāvadvimśati tāvat saṁvedaya eva, sa ca vāgvimarśakṛta eva. Ibid, com. on 6-7-8-9
The first one is closely connected with the epistemology of vāk. The epistemology of vāk provides the base to understand the structure the words, sentences and meaning. Mantra throws light into the varṇa, which is the most basic unit of language according to Kashmir Śaiva philosophy.

Before the speculation on the theory of meaning, there are some terms, which should be explained to avoid the confusion.

(a) Šabda

The very first term is šabda. The term is held in common in the context of philosophy of language throughout the Indian tradition. But, Kashmir Śaiva philosophy does not use it in the sense of ontological category. Vāk is brought into use in the form of the highest category of language. Although, šabdamayī, šabdārāsi-these terms are significant to explain the nature of vāk. Further, the term šabdana is put into the form of the nature of vāk. Šabdana signifies kriyā. So, šabda is not parallel to the vāk in Kashmir Śaiva philosophy. Nonetheless, the very first, šabda term is used for prakāśa. Thereafter, the same term has been continuously using in the context of couple of prakāśa-vimarsa. Vimarsa signifies internal sound i.e. subtle sound, which cannot be heard by others. Same way, nāda or dhvani is also related to the šabdana. In this manner, šabdana is the eternal and pervasive sound. It throws the light into the signifier and signified in the context of prakāśa-vimarsa.

(b) Artha

Even though, šabda has the greater significance in the terms of dependency of artha on šabda to reveal meaning. Artha is also the deeper concept in the context of experience because there are varieties of arthas which are experienced by the five sense-organs as well as artha has different nature at different levels. In pragmatic sense, artha is definitely outspread. So, artha term is not used in the respect of šabda only. By and large, artha is defined as meaning which abides in mind and the referent which are outside from the mind, like chair, house, water etc. Although, these are the meanings and
referents must be expressed by the śabda only, but they may be examined with different perspectives also. However, artha is addressed by another names also i.e. viṣaya. There is the subtle difference between the artha and viṣaya, because artha denotes the ontological existence, whereas the viṣaya is closer to the perceiver. Thus, artha refers two entities:

1. Antaḥ
2. Bāhya.

But, these categories do not denote two separate elements because the viṣaya is shaped by the internal cognition as well as it is the appearance only in the form of bāhya. There is one entity, which is in developing stage. The vaikharī is the grossest stage of development. The first stage i.e. antaḥ is internal. It indicates that the artha is subtler but it is ready to appear outside. The second stage is related to grossest appearance of the artha.

The first level of artha is related to the cognitive process, because it is internal. Bāhya artha is related to the referent at vaikharī level. In this way, antaḥ and bāhya become connected with the process of revealing the knowledge and constructing the world through the naming process. Although both of these aspects are not separate because revealing the knowledge and shaping the world are the identical. Both are just two aspects of the emergence of the artha. The levels of artha may be described on the basis of the knower also. In the context of knower, artha is called viṣaya. Accordingly, there are three levels of viṣaya:

1. Āntara
2. Grāhya

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67 Na iha khalu āntaratvagrāhyatvabāhyatvabhedat tridhārthah parisphureta——. T.A., com. on 9.7

Antara- An element is called antara, when it is inseparable (abhinna) from the ultimate knower saṁvid. It is in the state of sphurāṇa only, which indicates its existence, but it is identical with the saṁvid. No knower is able to experience it.68

Grāhya- Thereafter, it is perceivable (vedya) by the antah-karaṇa, like to happiness, sadness. Emotive feelings are also also the category of viṣaya, which can be perceived only by the internal sense-organs.

Bāhya- When the artha is perceived by the internal (antah-karaṇa) and five sense-organs (jñānendriya), then it is called bāhya.70

These three forms are described from the knower point of view. These levels indicate that the grosser appearances are not appeared directly. There is hierarchical development of the levels. And the artha may be perceived at different levels, because artha has specific nature at specific level. That’s why the artha is explained on the basis of different category of levels. Parā, paśyānti, madhyamā and vaikharī are related to the appearing stages of artha. These are related to the splitting form of artha into the dual relationship of vācyā and vācaka. They highlight the ontic status of artha at each level. In this way, Abhinavagupta presents different aspects of artha. Among those aspects, the antah, bāhya, antara, grāhya, bāhya are significant in the philosophy of language.

In this way, the fundamentals principles of epistemology of parā vāk and nature of mantra are suggestive for the theory of meaning. The theories which have been

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68 Sarvasya pramāturmanogocaratvāpaterapi pūrvasaṁvidaidākāmyena parisphurato 'ṛṣṭasyāntaratvam------. Ibid, com. on 9.7

69 Anantaramantah karaṇaikavedyatāya sukhāderivagrahyatvamapi------. Ibid

70 Antarbahiṣkaṇa dvayavedyatāya ghatāderivabāhyatvamapi------. Ibid
examined in 3rd chapter and the sections of 4th chapters, (which have been discussed by now) become the base for the following issues-

(c) **Varṇa: Meaning-bearing Unit**

Meaning-bearing unit is the most essential problem in the context of theory of meaning. According to Kashmir Śaiva philosophy, varṇas are the most basic unit of the meaning. The authenticity of varṇas has been proved by their relation with mantra as well as mālinī and mātrkā śabdārāśi. These elements establish it as transcendental principle, which exists in parā in hidden form. This parā stage is such a place, wherein the varṇas is already staying with the meaning. Sarvarsarvātmaka parā vāk keeps everything in herself with the relation of selfsame. Thus, they have potency to convey the meaning since everything is epitome of everything. Some arguments are here in the support of varṇa as meaning bearer-unit-

1. The very first truth is that varṇas exits ontologically. Its existence becomes distinct by mātrkā and mālinī. Nothing is unreal, so must be varṇas real. But then what about pada and vākyas? If they are also real, then how to decide that which one is basic? Beyond doubt, pada and vākyas is real, but at the empirical level. They are abhāsita rūpa of Parama Śiva. They come in existence at the level of madhyamā and hold meaning. Before coming on this level, meaning is hold by the preexistent varṇas, but in subtle form. Here, one point is considerable that Mīmāṃsā school also acknowledges varṇa as minimal basic unit. But the reason of this school is different behind the acceptance of varṇa as meaningful- that is ‘to keep preserving the validity of Veda’.

2. The mātric varṇas are the essence of the varṇas of vaikharī level. Being cause of the varṇas, some of characteristics of the varṇa passes itself to the varṇas. So, they have similarity as well as dissimilarity, like the ultimate one is svārasika, because it is omnipresent, ‘sarvatra samāna’, so there is no need of putting effort for uttering it. It is eternally uttered without interruption. The effect varṇas are called yatnaja since they are dependent for their uccāraṇa and limited in numbers.
also. Uniting with each other, these varṇas develop ‘pada’ (word) and ‘mantras’ (sentence), which are not spontaneous. These are significant only to communicate. The way, they are able to bear the meaning in the mind of the speaker as well as to convey meaning to listener, are completely structured by the parā vāk and its components. So, the theory of knowledge of parā vāk structures the whole function. Parā vāk is the controlling element. In this manner, pada and mantra (sentence)\(^{71}\) is not the real meaning-bearer unit, still they are essential for conveying meaning. They are not omnipresent, so they are anitya. They are uttered (uccārīta) by the deliberate effort (yatna). But they are not certain in numbers\(^ {72}\). The Point is to be noted svārasika and prāyantīnīka replaces the term yatnaja and ayatnaja those are used by Abhinavagupta, in commentary of Jayaratha\(^ {73}\).

3. Although, the sarvasarvātmaka parā vāk is pregnant with the letters, words and sentences. The levels are the ground for the development of these elements, are also inherited within parā vāk. The relation of paśyantī with mantra, relation of madhaymā with pada and vākya itself is an evident of varṇa as the foremost unit, because it is related to the parā vāk in the form of her nature\(^ {74}\).

4. Every varṇa has capacity to reveal meaning, because the clever man immediately understand the context and meaning by a mere hint of a phoneme, like ga etc. The varṇa ga is used in the middle or initial or at the end in innumerable words, like

\(^{71}\)Jaideva Singh translates the ‘mantra’ as ‘sentence’ in this context.

\(^{72}\) Yo hi yasyābhijete mantrādiḥ sa tasyodayam kārayet, ataśca parecchādhitvāvdeṣām prāyantīnīkā evodayaḥ. \(\_\_\_\_\_\_.\) TA., com on 6.216

\(^{73}\) Sa tu dvividhā-avrasikāḥ prāyantikāceti. Ibid

\(^{74}\) Tattraiva ca-svāṃśodrekā, svāṃśāntarvarītvimadhyamadhyamāpadollāsa, svarūpaḥbhasamāna-vaikharīrūpa-prāvanyocca varṇa-mantra-padarūpatā śodhyānśavrātīḥ. \(\_\_\_\_\_\_.\) PTV., com. on 5-6-7-8-9

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gau, gavaya, gagana. Thus, even one varṇa is able to express the real meaning. It means, single varṇa also possesses meaning.\(^{75}\)

Varṇas are divided with different approaches. The bija-yoni, śiva-śakti, pratipāda-pratipāda etc. indicates towards this. All these variation in varṇas is the outcome of the tantric thought of the Kashmir Śaiva philosophy. Even, the relation of signifier and signified between svara and vyañjana is the result of the tantric thought of this school.

(d) Bija & Yoni: Relationship between Signifier and Signified

Not far from others elements, varṇas also pass by the descending levels of parā vāk and split into duo category of bija and yoni. This splitting process takes place at the level of madhyamā distinctly. The duo categories are addressed by the other couple of nomenclatures, like śiva-śakti, vācaka-vācya etc. Among bija and yoni, no one is cause or effect. All are equally adequate in itself.\(^{76}\) The bija signifies ‘svaras’ and the yoni signifies ‘vyañjana’. This category is symbolic explanation of svara and vyañjana in the realm of sādhanā, nonetheless the basis of categorization is related to the realm of empirical realization also as vyañjana is the extension of svara. These categories are close to the śiva and śakti, since bija or svara denotes śiva and vyañjana denotes śakti.

The svara is vācaka and vyañjana is vācya. Here, sameness of ‘vācaka svara’ and ‘vācya vyañjana with śiva and śakti is the reason to the eternal relationship between svara and vyañjana since śiva-śakti are united with eternal relationship. Their relationship is not significant only in the context of svara and vyañjana, but also the relationship is attestation of the strengthening with eternality the vācaka and vācya independently. Anyway, svara is called śiva because it does not abandon its real nature. Vyañjana abides

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\(^{75}\) Evam ekaikasyaiva varṇasya vāstava-vācakatvam. Ibid, com. on 10-11-12-13-14-15-16-17-18

\(^{76}\) Śivātmakasvarabhūpā śyānataiva śaṅktavyaṅjanaṁyonyēvo-bijādeva yoneḥ prasāraṇāti iti-samanantaraneva nirṇeyāmah.----. Ibid, com. on 5-8

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in objectivity that's why it is called śakti. With the same reason, they are called by other name also that is pratipādaka and pratipādyā.  

**Identicalness of signifier and signified**

It means every couple is unified eternally in essence. Even śiva is vācaka and pratipādaka as well as śakti is vācyā and pratipādyā. So, the relation between signifier and signified is eternally identical. At the time of manifestation also, they are identical in consciousness or mind.

The relationship between vācyā and vācaka is eternal. It does not matter, what is signified by the term vācyā and vācaka. If a couple is bound with the vācyā-vācaka relationship, they must be always unified. The coupled term which is equivalent to the vācyā and vācaka, is śabda and artha. This identical relationship is strengthened by the śiva and śakti. In this manner, each and every relation establishes that śabda-artha and vācaka-vācyā are identical. Their nature may be understood from the relation of prakāśa and vimarśa. None of them survive solitary. They would not be continued in existence, since the former one is life and the latter one is the life of the life. In that way, svara and vyāñjana is categorized into three different categories-

1. Bija and yoni
2. Vācaka and vācyā.
3. Pratipādaka and pratipādyā.

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77 Bhede 'pi hi vācakah pratipādyapratipādakobhayārarupamātrātprāparupāvīcchinnā eva prathate. Ibid

78 Viśvātmakatvam ca paraparapravāparīśratayā syāt, bijātmanām svarāṇām vācakatvam yonirūpaṇām ca vyāñjānāmām vācyatvam,---. Ibid, com. on 5-8

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In this context, relationship of some couples is considerable through charts-

1. *Bija* and *Yoni* are identical with *Śiva* and *Śakti*

```
Bija       Yoni
        ▲             ▲
      ▼             ▼
Śiva       Śakti
```

2. *Bija* and *Yoni* are identical with *Vācaka* and *Vācyā*

```
Bija       Yoni
        ▲             ▲
      ▼             ▼
Vācaka     Vācyā
```

IN THIS CASE

3. *Śiva* and *Śakti* are identical with *Vācaka* and *Vācyā*.

```
Śiva       Śakti
        ▲             ▲
      ▼             ▼
Vācaka     Vācyā
```

LIKEWISE
4. Śiva and Śakti are identical with Prakāśa and Vimarśa.

\[
\begin{array}{cc}
ŚIVA & ŚAKTI \\
& \uparrow \\
PRAKĀŚA & VIMARŚA \\
& \downarrow \\
ŚABDA & ARTHA \\
\end{array}
\]

5. Prakāśa and Vimarśa are identical with Śabda and Artha

\[
\begin{array}{cc}
PRAKĀŚA & VIMARŚA \\
& \uparrow \\
ŚABDA & ARTHA \\
& \downarrow \\
VĀCACA & VĀCYA \\
\end{array}
\]

SAME WAY

6. Śabda and Artha are identical with Vācaka and Vācyā.

\[
\begin{array}{cc}
ŚABDA & ARTHA \\
& \uparrow \\
VĀCACA & VĀCYA \\
& \downarrow \\
\end{array}
\]

(e) Authoritative Śabda

As if prakāśa is the predominate element in the respect of vimarśa, because it is closer to the Parama Śiva. Same way, śabda also dominates artha in authority. Although śabda and artha are inseparable by identity, but still, artha lies in śabda. As existence has no
significance without the self-experience of existence, likewise, śabda heads up the artha. The artha is expressed by the śabda. Ontologically, śabda and artha exists conjointly. However, the śabda can stand with the hidden artha. There are lots of example of sounds which are basically indistinct in letters as well as in meaning, nonetheless they retain in possession. Śabda is not limited to reveal the meaning always, they are effective in some other type of activities, like instruments of music are able to make the audiences feel the bliss rather than revealing the meaning. Unlike to that, the artha cannot keep up without śabda and it is limited to the realm of knowledge and communication mostly. External viśaya or internal artha, both are dependent on the śabda for the experience of their existence.

(f) Evolution of Meaning

For revealing the meaning, parā, paśyanti, madhyamā, vaikharī- all is inevitable. Particularly, parā vāk is the most essential, because she is the active participant at every level. In the Parātriśikāvivaraṇa of Abhinavagupta also we find it as follows-

(The Supreme Divine Energy or parā Śakti expresses itself in parā vāk). The Śakti which is full of the thought of Grace for the entire world, is, to begin with, non-different (in the undifferentitude or nirvikapa state) from paśyantī who is parāmarśamayī i.e. who is always cognizant of the essential nature of the Divine and who has a hundred powers which are boundless in operation which however will be described later. She (the Supreme vāk) is, in the most initial stage, stationed in the Divine I-consciousness which is the highest mantra and which is not limited by space or time. In that stage she (parā vāk) abides without any distinction of question and answer which will start in paśyantī.

The parā vāk which is non-dual i.e. identical with the (supreme) consciousness is present in all expereints always in her integral nature of (knowership and doership) uniformly in all stages i.e., even at the level of paśyanti, madhayamā and vaikharī. Therefore, paśyantī comprehends in a general indeterminate (nirtvikalpa) way whatever is desired to be known if it is awakened by any due causal conditions just as one who has experience variegated colour like dark, blue etc., as in a peacock's tail and whose experience is determined by many impressions, positive and negative, recalls only that particular colour which is awakened by the proper causal condition of the
memory. At the time of initial determination knowledge in pașyanti in which there is no distinction in the word and its referent, there was obviously not nay sense of difference between the world and its referent.

Madhyamā, however, which shows the difference between the word and its referent is concerned with its comprehension only in the same location (sāmāṇḍhikarāṇya) i.e. in the antahkaraṇa or the inner psychic apparatus. In vaikhari, on the other hand, there is a clear difference between the word and its referent.

When this regular, fixed relation of the word and its referent (vyavasthāyām) is proved in one's own experience, it will be found that which is the stage of parā vāk is the power of non-māyā word and is of the nature of the highest truth. It is unconventional (aśāṃkṣetika), natural (akṛtaka), having as its essence the stamp of the highest truth, and is inspired by the truth of the energy of the mantra of I-consciousness, the principle of which will be described in the sequel.

She abides in the subsequent condition of pașyanti etc., also, for without her there would accrue the condition of non-manifestation, in pașyanti etc., and thus would arise the contingency of absolute insensateness (jaḍatā).

In that stage (i.e. in the parāvāk stage), there is absolutely no thought of difference such as ‘this’ (a particular entity or individual), ‘thus’ (a particular form), ‘here’ (particular space), ‘now’ (particular time). Therefore, beginning with pașyanti which is the initial stage of the energy of the highest mantra, upto vaikhari in which manifestation of difference of all the existents has proceeded fully, this parā vāk full of the wondrous delight of her own self, ersting within her own self which is all Light, continues pulsating (sphurati⁷⁹).

⁷⁹Sa ca śaktiḥ lokāṅguprayājaspasāvatī prathamataḥ parāmarśamayā\npaśyantīāśāntītrayaśyamāṇaṅantaśaktīśatātīvibhīmā\nprathamatarah pāramahāmantramayāyām\nadesākālakalitāyām saṁvidi nirūdā, tāvat paśyantīyaadbhāvajyaduktiprathyuktavibhāgenaiva vartate.\nSaiva ca sakalapramāṇasvāntiṣadvamāyā vai satata eva vartamānarūpā.

Tatstu paśyantī, yad yad abhīpsitam tat tad eva samucitakāraṇāyamaprabodhitam bidhāstāntamātrena vimrśati. Yathā anekabhīvābhāvasaṃkārasāṃkṣṛtāyā mēcakadhiyānīṃśrībhiraprabodhakacaturiyā kiṃcid eva śrītih vimrśati. Nahi prathama jñānākale bheda'ra āśphurad yatra vācya-vācakaviśeṣayaḥ abhedaḥ, madhayāma punaḥ tayoreva vācya-vācakayoḥ bhedam āmarśyam sāmāṇḍhikarāṇyena vimrśāvayāmā. vaikhari tu tad ubhayabhādaspūrātyāyā eva, iti tāvat vyavasthāyām svasamviditāśiddhāyām yā eva parāvagbhūmiḥ, sā eva amāyāya-

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In this manner, *parā vāk* is present at all stages with her integral nature. Likewise, remained stages are pretty important since a man speaks something through *vaikharī*, ideates through *madhyāmā*, experiences some indeterminate state through *paśyantī* and experiences inwardly some truth through *parā*. The levels can be divided into two categories of ‘indistinct and distinct’ in the context of *vācyā* and *vācaka*. The *parā vāk* and *paśyantī* is related to the non-distinct and *madhyāmā* and *vaikharī* is related to the distinct. Thus, in term of distinction, *madhyāmā* and *vaikharī* is prominent since it is the place where sentential structure is appeared as well as they are conveyable at external level. At both levels, meaning relates with the sentential units. Comparing to the *vaikharī*, *madhyāmā* is more significant. Everything is constructed at the level of *madhyāmā*, so *vaikharī* is only an appendage of *madhyāmā* i.e. gross speech is only external manifestation of what is inwardly mumbled in *madhyāmā*. There are some tasks, which is accomplished at the *madhyāmā* level:

1. At this stage, *kriyā śakti* of *iśvara* is dominant. It stands with clearly objectivity in veiled form. During the process, the first action is called *samārāopa* (superimposition), which occurs between the words and referents. So if the referent is universal, its denotative word has to be universal. It is in such state when *adhyyāsa* is possible. *Adhyāsa* is related to the process of *loliḥbhāva*

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80 *tacca madhyamaiva vaikaryāstacchayātmatatvād-ityuktam bahuṣaḥ. *Ibid*, com. on 27-33

81 *Madhyāmā tāvatsvādhiśaśrapade kriyāśaktyātmanī evāre pada spuṣṭavedyapracchādakavedanārūpā vācyeye vācakam tatrāpi vācyamadhyaste. *Ibid*, com. on 5-8
(swinging or oscillating nature). Under the process of lolībhāva, word and its referent, both signifies each other. At the level of madhyamā, when they become identified with each other then thye denote each other. This is what is meant by adhyāsa\textsuperscript{82}. Abhinavagupta supports this argument through the quotation of Yogasūtra, 'Sabda, artha and pratyaya (jñāna) superimposed at each other at this level and become one'\textsuperscript{83}

2. Madhyamā is the place where units exist. It is doubtless that development of speech-organs (sthāna) and articulation (karaṇa) manifests in children within two or three years, yet the proficiency of the language increases day by day and month after month. If in madhyamā which is inherent in parā vāk, there were no appearances of the lineaments of letters in accordance with the speech organs and articulation that become distinct with the expansion of vaikharī, then there would be no difference in the development of language between child a day old, a month old or a year old. The proficiency (vyutpatti) in the development of language in the child increases as the impressions of the words heard and objects seen are associated in his mind. Parāmarśa or mental association is not possible without word either gross or subtle.

3. Vaikharī exists already in madhyamā, so if new born baby, even when the vocal organs are developed, the subtle form of the vaikharī inheres in madhyamā by which he or she is able to associate to heard word and seen object by means of an inner, subtle, unmanifest implicit proto-language. The constituent elements of vaikharī are present in his mind in an implicit form. For without these, he could not have been able to have even an implicit form of language and without this he could not have been able to associate with the seen object and the heard word\textsuperscript{84}.

\begin{flushright}
\textsuperscript{82} Viśvatra vācye viśvāmani vācakamapi yadi viśvāmaiva tadeva parasparācchādānalojībhāvātmā nirvahet adhyāsaḥ.---. Ibid

\textsuperscript{83} Śabdārthapratyayānāmitaretarādhyāsaṁ sat karaṇaḥ. Ibid, com. on 10-11-12-13-14-15-16-17-18

\textsuperscript{84} Parābhāṭṭārikāsarivindatargatam tu vaikharīpadam vimrṣyate. Na hi tatra vaikharyāḥ asaṁvabhāvah. Ibid, com. on 5-8
\end{flushright}
Same condition happens in the case of dumb. Thus, vaikhari herself, who has acquired development through madhyama\textsuperscript{85}, so long as remains in herself with words and their referent perfectly manifest, expressing mutual diversity and having the network of the categories of existence within herself, so long she is aparā.

4. Parā vāk does not bear stain of succession and simultaneity. Time is not related to parā vāk by any way. Time is only the thought construct rather than a real element. Time abides in the form of seed in parā vāk. It starts appearing from the level of parāparā paśyanti and aparā vaikhari in three forms-present, past and future in accordance with the difference of categories of existence (tattvas) which are slightly distinct (iṣṭ-sphuṭa in paśyanti), more distinct (sphuṭatara in madhayamā) and fully distinct (sphuṭatama in vaikhari). Succession has to be except for the sake of exposition. The entire mental grip in the form of speech is only succession\textsuperscript{86}. That grip of inner consciousness is non-successive only. So, time elements- succession, non-succession and simultaneity become distinct at the level of madhyamā and vaikhari.

Besides these elements, there are two other essential elements also i.e. grāhaka and grāhyya. So, meaning is perceived only by the active participation of grāhaka and grāhyya. In this process, avikalpasvabhāvā prāthamikā sakti works\textsuperscript{87}. The aspect of grāhaka or pramātā will be discussed shortly in the same chapter. The role of pramātā becomes significant in the epistemology and ontology because cognitive process and ābhāsa are united, that’s why the concept of pramātā will be discussed after examining the relation of cognitive process and ābhāsa. Getting the relation between ābhāsas and

\textsuperscript{85} Tasmāt antarmadhyamāniṣṭasthānakaranādīmayī astyeva vaikhari. Ibid

\textsuperscript{86} Tathā ca sarva evāyaṃ vāgrūpaḥ parāmar śaḥ kramika eva antāśamvinmayastvakrama eva----. Ibid

\textsuperscript{87} Arthasya pratipattiryā grāhyagrāhakarūpiṇī.

Sā eva mantraśaktistu vitatā mantraśantatau. TA., 16.252

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determinate knowledge, role of pramātā will be precisely understood in the terms of semantics and so on.

Now after discussing the levels, the next issue is listening and comprehending the meaning.

(g) Uccāraṇa (Speaking) & Saṅkalanānusandhāna (Listening)

From the listening and speaking point of view, varṇas, which are basically nāda or dhvani rūpa, cannot be uttered and produced or reflect meaning, although meaning is hidden inside. Nāda or dhvani belongs to the parā and paśyantī, where ‘splitness’ is absolutely absent. Therefore, on both levels, theory of meaning is not discussed, as meaning is dependent on distinct letters, words and sentences. The root of meaning is situated in the parā vāk, since sankalanānusandhāna (hearing process) is also rooted in parā vāk. To understand the meaning, parā vāk is the most essential. In the absence of parā vāk, buzzing sounds would be heard only. They would enter in ears, but they would be still remaining confused mass of sounds. When someone intends to utter the words, then there cannot be the production of confused sound. There must be enunciation of clear words. Therefore in such a case, it is the congruous connexion of the words is used, and it is brought about by parā śakti, because hearing does not mean simply lending the ear to some confused and loud utterance of words9. So sounds must be distinct and clear, either muttered internally at madhyama level or outwardly at vaikharī level. Thus, parā vāk controls this function also. Even the organs of speech such as throat, lips and manner of articulation (karaṇa) are all-inclusive in the parā vāk. That’s why one can inwardly mutter and envision. However, the distinction among the sounds occurs because of various organs of utterance, by and large. Understanding anything is due to use of sounds of words, but without śabdana (audition), letter, word and sentence can not heared, for śabdana (audition) is the very life of varṇas. So letters are produced by the contraction

88 Saṅkalanam ca bhagavatī saiva parā parameśvarī karoti. PTV., com. on 3-4
89 Na tu śravaṇam nāma sphaṭakalakalātmakatāragadādirūpavārṇākarṇameva. Ibid
and expansion of the throat, which may be alpaprāṇa or mahāprāṇa with the aid of breath. Sounds are presented, according to their appropriate nature, inwardly in madhyamā and paśyanti, as they are in vaikhari. If it were not so, then on account of there being no difference in the letters produced by the same organ of articulation, the powers of the senses uttering the letters separately would disappear even in vaikhari. These varṇas abide inwardly in para vāk, that's why these are present at descending also. Besides these, diversity of ideas like 'I hear in vaikhari', I heard in madhyamā and paśyanti, I ideate in vaikhari and I ideate in madhyamā and paśyanti would otherwise be impossible if these diversities were not present in the inner states of para. Aham is the quintessence of autonomy, which is the phoneme, the highest mantra and is always inherent within. Therefore one and same para vāk, being all-inclusive, abides in all. Therefore, mātrkā whose body consists of letters and sounds, resides in various stations. Their very soul either in asphuṭa (indistinct) or avyakta (imperceptible) way in madhyamā or in distinct or perceptible way in vaikhari is declared as the efficacious potency of mantra (mantravīrya). In that way, consciousness is teeming with infinite variety. Even in the worldly dealings, which is dominated by māya, it is 'ekaparāmasvabhāvaiva' (united), 'pratyavamarśakārīṇi'. Prakāśarūpa vāk imparts clarity to the successive letters and words and brings about thinking in the unified sense. But the varṇa, which is used for building the structure of word and sentence, exists at madhyamā level. On the basis of the internal and external muttering, two types of sound come in existence, which is explained in the Svacchanda Tantra in the context of mantra-

1. Upāṃṣu japa
2. Saśabda japa

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90 Tadvicitrast hānūdisārvatmyavinivijjasphuṭavyaktādirūpaśabdasphuṭavyaktādirūpaśabdasphuṭavyaktādirūpamānuśavāyam iti gyate. Ibid

91 Māyīye'pi vyavhārapade laukikakramikarvārṇapatadspṣuṭatamayā ekaparāmasvabhāvaiva pratyavamarśakārīṇi prakāśarūpa vāk. Ibid

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Upāṃśu Japa- Which is heard by within oneself is known as Upāṃśu japa. The self alone hears in madhyamā stage.92

Sasabda Japa- When the organ of utterance (sthāna) and the mode of articulation (prayatna) are distinctly marked, then with the junction and separation of the teeth and the lips, even words uttered in very low tone may be audible to a person sitting very close and there would arise the contingency of japa becoming sasabda japa with audible words.93 Sounds come at vaikhari level through the impact of air, since clear words are affected by it, but the impact is no strong as to make audible externally. Even the movement of lips in this japa does not enter the stage of marked utterance of words, but is confined to itself till that japa lasts. If the movement of lips, hands etc. occurring at that time is stopped and in its place there is distinct articulation by means of the organs of utterance and in the effectuation of words, if there is soft or loud production of sound in succession so as to be audible near or far, then it is, in every way, heard by others. Then it will be sound of the level of vaikhari.94

But how, the word and meaning connecting with each other, how do they convey the meaning? It is matter of another discussion. What are components, who convey the particular meaning from the one particular word, is the matter of convention (sāṃksetikatā).

92 Atra hi madhyamāpade ātmāiva sanśrūte nāparaḥ ityuktam----. Ibid, com. on 3-4

93 ———Sthānādiprayatnahuṣṭatāyām dantaauṣṭhapuṭādīdīsānyogavibhāganena atiniḥṛtamapi sabdoccaśe niṅkṣataravartiparāśravamanipi syāditi sasabdatapattireva. Ibid

94 Oṣṭhādicalanamanapi na tatra varṇāśe’nupraviṣet, apitu svātmanīṣṭhāmeva tātkālikam tasyāt, tātkālikengitaṁiṣṭakaravāyārādīśthānīye sphuṭāstānākaraṇaplavaṁyoge tu varṇniṣpattāvapi yadi nāma dhvaninām tāratmyena tāramandādīvibhāge dūrādūrādīśravanam syāt, sarvathā paraḥ śrāvyate-iti vaikharipadameva etat----. Ibid
(h) Samksetikatā (Conventionality)

On the question of convention, Abhinavagupta declares without falling in argument that sāmksetikatā comes forth by the icchā of paramēśvara. Isvarecchā is the sakti or sāmksetikatā. If the sāmksetikatā would have been controlled of human beings, then chaos must have been come into existence at the time of communication. Abhinavagupta exemplify through the word caura and krūra which convey different meanings in separate domains, like the southerners designate ‘boiled rice’ with the word caura and the inhabitants of Sindha designates ‘thief’ with the same word and boiled rice, they designate with the word krūra. But Kashmiri, indicates with the word krūra husked barley, wheat and rice. All of these dissimilarities occur because they are discarding from the highest truth and because of its uselessness concerning the relation between śodhaka and śodhya. So if it is to be treated as conventional, it cannot be definitely determined because of its being unsettled because of these two reasons. It is said that even a conventional word derives its existence from the will of god, that it cannot be anything without the will of the highest god. So convention comes forth by the will of paramēśvara ⁹⁵.

Apprehending the nature of signifier, signified, their mutual relation and convention, the remained issue ‘relation between language and thought’ is to be understood. This problem is dealt very frequently in the context of the vimarsa and parāvāk. The internal reality is also thought form, which has been elaborated deeply. So there is no need of separate section for this problem. Thus, to avoid repetition of the theories, there is attempt to look briefly this problem in this way-

(i) Identicality of Language & Thought

The ideas that lead to the diffusion of knowledge, whether definite or indefinite, are not possible without the association of words, as such as ‘I know this’. These ideas may be

⁹⁵ Samketyāpi paramārthasattava, nahi sanketo nāma anyah kaścita-ṛte paramēśvarecchātaḥ, prasiddho hi sanketo bhagavadicchāprakalpitah,----. Ibid, com. on 5-8

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either tinged with subtle internal words or may be expressed in gross speech. Even lower creatures have hang of ideas involved in sound (serving as natural words), which is non-conventional indicative sign, something like the nod of head, in oneself indicative of inward approval. Otherwise the child cannot catch the first conventional sign being devoid of power of inwardly thinking. The ideas, associated with gross words, are the matter of self-experience\textsuperscript{96}. So, the inward feeling or thinking is bound with the \textit{vimarśamayī parā vāk}. For, \textit{vimarśa} stands with the ‘thought form’. The whole universe stays in ‘thought form’ before the externalization. The language, which is outwardly spoken by the organs like lips, throat, abides with these elements in \textit{parā vāk} and are identical with \textit{vimarśa} also. The unconventional, unuttered sound of \textit{parā vāk} is the thought form, which is said \textit{vimarśa}.

The indenticalness of language and thought, word, meaning and their relation is related to the process of knowledge which uncovers the \textit{nāma-rūpātmaka jagat}. In this context, relation among the indeterminate knowledge, determinate knowledge and \textit{ābhāsa} is inevitable, because \textit{nāma-rūpātmakatā} comes through the unification that includes \textit{saṃśleṣaṇa}, \textit{viśleṣaṇa} and \textit{anusaṅḍhāṇa}. Anyway, we have understood very well the nature of \textit{nirvikalpa} and \textit{savidalpa jñāna}, but now nature of \textit{ābhāsa} is to examine. Sothat, we can understand their relation. In the same context, the last but not least the concept of knower that is \textit{pramātā} is the most essential like the \textit{nirvikalpa}, \textit{vikalpa} and \textit{ābhāsas} are.

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\textsuperscript{96} Yato' sya yah pratayodbhavo vikalpakāvikalpakajñānaprasaraka sa śabdānuvedhena 'ihamidam jānāmī' ityādānā sūkṣmāntahśabdānurañjanena sthūlabhidhāpasansargena ca vinā na bhavat- iti tīraścāmapyasāṃśnukāh nirdeśah prakhyah, svātmanī ca śironīrdeśapraśhyo'ntarabhūdypaśamatipah śabdānāvāmarśa'styeva, anyathā bālasya prathamasamketagraham na ghaṭeta antarīkṣāpohāmakavimarśaśānyatvāti. Sthūlāśabdānuvedhamayasya vikalpaḥ sarvasya svānubhavasiddhāḥ. Spn, com. on 3.15

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(j) Ābhāsa and Savikalpaka Jñāna: Relation between Internal and External

A thing is nothing but the unification of various ābhāsas, because everything is essentially ābhāsa\(^97\). Ābhāsa are explored in the terms of these principle-

1. Internal reality that manifest into the form of ābhāsas outwardly.
2. Ābhāsas and tattvas.
3. Ābhāsas and the āgama pramaṇa (discussed in the chapter third).

The three categorizations are done only for the convenience of the understanding of principles. They are different explanations of single concept of ābhāsa. The concept of ābhāsa stands for externality. The external elements are made of various ābhāsas, that is said svalakṣaṇa ābhāsa. The svalakṣaṇa ābhāsa is the product of unification of many sāmānyalakṣaṇa ābhāsa. The svalakṣaṇa ābhāsa, the configuration of various ābhāsas, upholds the one object. The svalakṣaṇa must signify any object i.e. signified. Even the ‘śabda svalakṣaṇa’ is not signifier, if it does not convey something. So, the superimposition of signifier and signified is the heart of svalakṣaṇa. However, one svalakṣaṇa cannot be superimposed on another svalakṣaṇa.

\begin{quote}
Ābhāsa (manifestation) is the external form of tattvas at the empirical level. There are innumerable ābhāsas. Even it can be said whatever is perceived or thought or seen or heard or experienced or touched and so on, are the ābhāsas. The external ābhāsas are the appearance of internal. In Iśvarapratyabhijñāvimarsini, Abhinavagupta gives explanatory notes about the internality. The concept of internality may be defined by different ways. When the objects stay in the mind of subject, it is called internal. Internality is the oneness of the object with the subject\(^98\) into the identical form. It does not ever get broken. So, the oneness of things is always stays with the subject, because subject is the
\end{quote}

\(^97\) \(ābhāsamānātāsāratvāt\) vastutāyāh, \(IPV.,\) com. on 2.3.4-5

\(^98\) Bahīrāpatayāpi ābhāsane antarāpatā na trutayati ‘pramātraiśāāmyamāntaryam’ iti hi vākyate. \(Ibid.,\) com on 1.5.10

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prakāśa, the object, which does not live in prakāśa, can not shine. When ābhāsa stays remain unmixed with the other ābhāsas, stays in subject and shines as one and it stays being independent from others, is also internal. It is this internal aspect of the thing because of the persistence of which the thing is recognized to be the same in spite of all changes. It is cognized by only internal sense, that’s why it is called internal. It is called tattva, because its real nature is never changed. Being a tattva, it is able to expand itself. Internal reality indicates unity; therefore it is grasped as one and the same. The same internal reality becomes object of external reality when it comes in contact with time, place and relation. At this place, it becomes many. In this manner, it signifies multiplicity. These tattvas manifest themselves in the form of ābhāsas.

These ābhāsas are the concrete forms of tattvas. But they are bound with the determinate and indeterminate knowledge. Without the determination, that happens at the internal level, ābhāsa can not be recognized. The worldly usage is possible with the name and form only, since they give apprehension and shape to the objects. Object is one with the prakāśa. Prakāśa is its essential nature. Without the prakāśa, the objects cannot be manifested. The subjective light is not essentially different from the objectivity. The prakāśa is the very life of thing. And vimarśa is the life of prakāśa; it can not be separated from the prakāśa. In that way, any object or ābhāsa is the existence of the unity of prakāśa-vimarśa. But externality consists in ‘this’ consciousness. And the essence of the externality is internal i.e. aham subject. This is omnipotence aham pramātā, who conceives in himself the multifarious forms in hidden form. He manifests the ābhāsas through his svātantrya sakti. So, the manifestation of the subject always precedes the objects, because objects are within the subject. If they would have not been there, then

99 ----tacca sadaiva prakāśasya pramātṛtvāt, tadātmatayā ca binā prakāśasya avastutvāt, -----. Ibid

100 ----arthasya svarūpam prakāśamānātvaṃ prakāśābhinnatvam iti. Prakāśaśca yadi ghaṭe'nyah pate'nyah tadā anusandhānasya ayagah-dvayoh prakāśayoh svātmamātarparyavasānāt iti vitatya upapāditam naśyet janashītih ityatara. Ibid, 1.5.2
pramātā would not have desired for their manifestation\textsuperscript{101}. In this manner, the source of ābhāsa is the pramātā.

So, there are innumerable ābhāsas. Each sāmānyalakṣaṇa ābhāsa is united with other sāmānyalakṣaṇa ābhāsa and becomes svalakṣaṇa ābhāsa. But the constituents ābhāsas differ in each case. Sometimes, determinate knowledge of these ābhāsas, which shine separately rests upon each ābhāsa separately. In such a case we grasp the higher and the lower universals. But sometimes, it rests on unification of them as principle and subordinate, as ‘here this is so’. In such case the object is one svalakṣaṇa\textsuperscript{102}. In the configuration of ābhāsas, some ābhāsas are the chief among them which may be considered to be the substratum of all others i.e. samānādhikarāṇya. There would be common abode. Now the so called samānādhikarāṇya is nothing else than the connection of these ābhāsas with the common substratum\textsuperscript{103}. Pratibhāsa means prakāśa inclines towards a configuration of ābhāsas, which rests on common substratum and the determinative activity which finds expressions, not in a word, but in a sentence, because all these ābhāsas necessarily rest on one. Therefore the ābhāsas constitute one particular configuration, because of the determinate cognition in the form of sentence, ‘here now this jar is’ which is the very life of shining of various ābhāsas on a common substratum. They discharge the different collective functions; even so they retain their individual differences. Actually, vimarśa also which is the very life of ābhāsa, is separate for each

\textsuperscript{101} Tiṣṭhāsorevamiccheva hetutā. \textit{Ibid}, 1.5.10

\textsuperscript{102} Ucyate-teśāṁ prthak bhāsamānānāmapi ābhāsānām yo vimarśāḥ anuprāṇitabhūtaḥ sa kadācīt pratyābhāsāmeva viśrāmyati, tādā parāparasāmānānāvavyavahāraḥ, kadācīt punāḥ guṇapradhānātāpādanena ‘atra idam ittham’ iti vyāmśrāṇāprāṇo vimarśāḥ tādā tadekām svalakṣaṇam api bhinnakramāḥ,---. \textit{Ibid}, com. on 2.3.3

\textsuperscript{103} Ābhāsānām miśram yarupam tatra avaśyam kaścidābhāsāḥ pradhānātvena anyābhāsānām viśrāntipadikārtavyāḥ sa teśām samānāmadhikarāṇaṁ, tena saha yastetāṁ sambandhāḥ tat samānādhikarāṇyaṁ, tena upalakṣito yah pratibhāsāḥ-arthomukhaḥ prakāśaḥ tadanuprāṇakaśca kaścana padātmā parāmarśaḥ---. \textit{Ibid}, com. on 2.3.6

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ābhāsa, because the indicatory sign, the word\textsuperscript{104}, which is known to be very life of determinate knowledge, rests on (i.e. is separate for) each ābhāsa e.g. is red, jar etc.

Determinate experience is the essential for the ābhāsas. The gross audible indicatory sound is identical with vimarsā, which is the very life of consciousness. Subject determinately cognizes words and objects, characterized by name and form as non-different as ‘this is this’. Determinacy is the śakti of the parameśvara, adhyavasāya śakti. It always shines as unlimited aham and never as limited ‘this’\textsuperscript{105}. It has been already examined properly in the chapter third that root of determinate knowledge is in nirvikalpaka consciousness, who is also identical with vimarṣa. In the indeterminate experience, there is an element of determinacy. Even indeterminate cognition ends in definite consciousness ‘I see’. In accordance, every determinate activity is rooted in nirvikalpaka. Relation of signifier and signified comes from that highest place by the determinative place. But at the determinate stage, the relation among referent, signifier and signified is built on the basis of unification. For the consciousness that this particular object is the meaning of the particular word, depends upon unification that is yojanā. And yojanā is the determinate cognitive activity\textsuperscript{106}, because the essential aspect of the determinate consciousness is unification and separation. How is the unification possible in the case of limited subject? It is possible because of revival and remembrance of impresson which is caused by the former experiences.\textsuperscript{107} In the case of subject as vital

\textsuperscript{104}---yo’pi ābhāsasya prāṇabhāto vimarṣāḥ so’pi pratyābhāsāmeva-sabdasya abhijalpātmano bodhayātiprakhyasya pratyābhāsāmeva viśrānteh,----. Ibid, com. on 2.3.4-5

\textsuperscript{105} Tau nāmarūlakṣanau šabdārthau ekarūpatayā ‘so’yam’ ityevamrūpatvena parāmrśantī adhyavasāyaśaktiḥ yā, sā paramēśvaraśaktiḥ vimarṣarūpaḥ ātmavat eva ahāmyayavacchinnaṃvatvā bhāti,----. Ibid, 1.5.20

\textsuperscript{106} Nirvikalpaviṣṇuṇaparamparayā hi tam śabdām śrṇoti, tamartham pūraḥ pāsyati, pūraḥ tadviṅkaṁ bhūtām pāsyati iti, ghaṭam ānaya-naya-iti vyavahārāt katham asya ayam artho āyam hariḥ parisphuret, ghaṭa iti, idamānaya iti, idam naya iti, idamiti yojanāprāṇo hi ayamarthāḥ, yojanā ca vikalpavīpāraḥ. Ibid, 1.5.19

\textsuperscript{107} Iti cedāha-saṃskārāt-prāktanānubhavakṛtavāsanāprabhajasmṛtivaśāt iti yāvat,----. Ibid, com. on 1.6.6

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air, this unification of two stages is based on feelings of strength and weakness. In the case of *buddhi* as subject, it is based on varying degrees of knowledge and pleasure etc. in the case of *śunya*, it depends on the consciousness of its existensiveness and inextensiveness. This also is *vikalpa*. In all these unifications, the power of *vidyā śakti* flashes predominantly. The object is essentially of the nature of transcendental speech, because it is essentially of the nature of *vimarśamaya*, even in the state of senselessness also. Therefore, the determinate activity of the subject stays in it.\(^{108}\)

The subject determines even when he is still in the sphere of indeterminacy. But the internal sense makes the constructs such an action and relation etc. manifest by means of its activity which follows close upon indeterminate experience and is outside the latter, is of the nature of *niścaya* (ascertainment) and is called *anuvyayāsāya* (reaction).\(^{109}\) These constructs rest on unity and multiplicity. All shines in determinate cognition is not unreal, because essential nature of reality is nothing else than luminousness. If the determinate cognition were not luminous, it would not be right to say that such functions of *manas*, *buddhi* and *ahankāra* as those of superimposition ascertainment and relating (referring) to itself and are perenormed in relation to what figures in it.

How can determinate cognition touch its object that which is illumined by sense-perception and is indeterminate? In reply, *vikalpa* is not independent in its function. It is the work of the subject. And the subject is the same self-consciousness who was present in the former indeterminate experience. The impression of the former experience consists

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108 *Iha tāvat ca itanyasya ātmabhūto 'ṅgulinirdesādiprakhyo bhillāpayogāḥ, anyathā bālasya prathamam vyavahāre drśyamāne vyutpattireva na syāt. Nirvikalpavijñānaparamparayā hi tam śabdam śṛṇoti, tamartham puruḥ paśyati, punaḥ tadviviktam bhūtālam paśyati iti, ghātam ānaya-naya-iti vyavaharāt katham asya ayam artho ārdh pariṣphuret, ghāta iti, idamānaya iti, idam naya iti, idamiti yojanāprāno hi ayamarthah, yojanā ca vikalpavyāpāraḥ.* *Ibid,* 1.5.19

109 *Sa tu viśuddhasvabhāvaḥ śivātmā, māyāpade tu saṅkucitasvabhāvāḥ paśuḥ, tatasya manah samullāsāvavare vikalpabhūmikāyām sphaṭa ullāsaḥ, aindriyake nirvikalpake sadāśiveśvaradāśabhyyadāti, avikalpakabodhāhārībhūtāvimarśāvyāpārasya paścādābhāvinam vyavasāyam niścayātmanam vikalpakan anuvyavāsvasābāvācyam vidadhandaḥkaraṇam etān kriyāsambandhādivikalpāṃ sampūdayati,* *Ibid,* com. on 2.2.3

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in him at the time of determinate activity. Therefore, the former indeterminate experience illumines its object, the characteristic of which is self confined. So vikalpa, which is merely an action of the subject, who is one with the former experience, has the same object as that of the former indeterminate experience. The subject is said to have the impression of the former indeterminate cognition in so far as that former indeterminate cognition persists in him, even at the time of differentiation. Another reason is that the pramātā is svatantra from the pramāṇas and prameyas. He is perfectly free in the sphere of cognitions. He is called kartā also because because he is responsible for the saṁyojana (unification) and viyojana (differentiation) of cognitions. All the objects shine within that pramātā. These objects are essentially of the nature of pure consciousness only and shine as one with the subject i.e. saṁnādhikaranyavṛtti, exactly in the manner in which a city shines in mirror\(^{10}\). Thus, both the images of ‘this’ i.e. jar and of the ‘not-this’ i.e. not jar are present within the subject. Therefore in the state of indeterminate, jar is one with cit, so jar is also viśvaśarīra (omniform) and pūrṇa (perfect). But this stage can be not used in practical life. Therefore the cit, while manifesting the activity of māyā, he differentiates jar from non-jar, self and cloth etc. The differentiation consists in negation. Negation is the chief characteristics of differentiation\(^{11}\).

(k) Aham in the Relation of Ontology and Epistemology

The concept of aham also possesses many aspects in itself. It denotes the subjectivity also. It connotes the vimarsana of paṁjñi (knowledge). In both forms, it is present in each and every theory, thus it is the common element for the ontology and epistemology of parā vāk. There are many reasons behind the pervasiveness of aham. Like, ahamvimarsa is the nature of parā vāk, so it goes with parā vāk in every function. Sarva-

\(^{10}\) Iha pramātā nāma pramāṇādiriśtāḥ pramāṇaḥ svatantrāḥ sanīyojanaviyojanādyādhāravaśāt kartā darśitaḥ, tasya ca pramāṭarantāḥ sarvārthāvabhāṣaḥ, cintāmaṇiśaritare’pi tattvānādhikaranyavṛttir api darpanāgaranyādyanāsti-ityapi uktaṃ. Ibid, com. on 1.6.3

\(^{11}\) -----tat māyāvyāpāramullāsayanpurñmapi khaṇḍayati bhāvam, tenāghataśayāmanah paṭādeścāpoḥanam kriyate niśedhanarūparam, tadeva vyapohamāśritya tasya ghaṭasya niścayanamucyate ghaṭa eva iti,---. Ibid, com. on 1.6.3

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sarvātmaka vāda is another reason of its pervasiveness. Same way, the ontology starts by the incompleteness of pūrṇa jñāna. Aham is the subject aspect, so it brings a feeling of subject in everything. But, its descending stages are the incompleteness of the unified identity of subject as well as are the splitness of pūrṇa jñāna into apūrṇa jñāna. In this way, aham is related to the ontological process also. Each degrading stage is related to the particular tattva. The ahamṛupa-pūrṇa jñāna is equally inevitable for the epistemology and ontology, since both functions are not separate, that are easily understandable from this chart.

AHAM IN THE RELATION OF TATTVAS

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In this manner, theory of meaning has been set out with the meaning bearing unit varṇa and come to the end with the examining the relation among ābhāṣa, nirvikalpaka-savikalpaka jñāna and kartā. However another aspect of varṇa also, which is significant in relation of ontology of tattvas and for their own ontological process. There are hierarchical levels of srūṭi in the form varṇa, pada and mantra and tattva, kalā, bhuvan. Varṇa, pada and mantra are śabda and tattva, kalā, bhuvana are the artha. These categorizations are called ṣadādvā. But this is noteworthy in the context of tantric
interpretation of the world. Important factor is that the terms which are used in the śadādhvā are not same terms which are used in the context of theory of meaning and for the ontology which will be discussing now. So, the potentiality of varṇa is considerable point at this place.

(I) Potentiality of Varṇa

Now the question is- are varṇas limited to convey the meaning or they are potential for some other task also? The reason for being asked this question is that these are the appearance of varṇa. In response, it should be clear that sound's utility is not limited to the communication only. It is not necessary that sound presents meaning always. So the sounds, which does not distinct in utterance may have other type of purposes, like mujara (a kind of drum) or of an ocean in as much as it is helpful in bringing about joy or sorrow. In this manner, every sound is phoneme, but not necessarily conveys meaning, although it has potency to convey. Even the letters of the mantras function distinctly in the śāstras in accordance with the division of āṇava, sākta and sāmbhava upāya. When a mantra is used as āṇava upāya, it is prāṇa-apāṇa or kriyā sakti that is predominant. When it is used as sākta upāya, it is jñāna sakti that is predominant. When it is used as sāmbhavo upāya, it is icchā sakti that becomes predominant. Thus, varṇas are present with different nature at these levels. Along with, varṇas presents two types of ontology:

1. Ontology of varṇas
2. Ontology of tattvas.

Although, the twosome are not separate processes because both are related to one srṣṭi prakriyā, which manifest tattvas outwardly. But the former one signifies internal development and the latter one is related to the outward manifestation. Source of both

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112 Avyaktavarṇaprāṇasīpi mauryajasāmudrādīdhvanitasya hladaparitāpākāritvamapi astyeva-iti koṇyo bhimata upayogah. PTV, com. on 5-8
aspects is parā vāk. First of all, she plays the role of mālinī and mātrkā as well as she provides the three descending levels to functioning and to materialize the internal elements. To the accomplishment of ontological process, sabdarāṣṭi presents itself in the form of mālinī and mātrkā. Even, mātrkā is more significant to the ontological process since it goes by the vaikharī.

(m) Mālinī and Mātrkā

Varnāś's twofold categories-mātrkā and mālinī have great significance in the respect of tantric sādhanā. Fundamentally, parābhatārikā is called mālinī and mātrkā.113 Nature of mātrkā and mālinī throws light into the ontological issues of philosophy of language. These relevant features are-

1. Their characterization as sakti.
2. Their relation with 36 tattvas.

Their most common facets are that their identical relation with sabdarāṣṭi and tattvas. Ātmā is the svabhāvabhūta dharma of all 36 tattvas114. The group of all 36th tattvas are called 'grāma'.115 So, the grāma of 36 tattvas stays at antaḥand bhāhya deha. In that way, it has two forms sādharaṇa and asādharaṇa. Therefore, mātrkā, whose body is consists of sabda and reside in various stations as their very soul either in asphuṭa (indistinct) or avyakta (imperceptible) ways in madhyamā or in sphaṭa (distinct) or vyakta (perceptible) way as in vaikharī, is declared as mantravīrya.116

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113 Parā tu mātrkā devi mālinī madhyagoditā. TA., 15.333
114 --Ātmāya hi svabhāvabhūtā dharma of all 36 tattvas. Ibid, 1.82
115 Tattvagrāmaśya sarvasya dharmaḥ syādānāpyāvan. Ibid, 1.82
116 Tadvicitra sthānāni-sārvatmya-viniviśta-sphuṭā-sphuṭa-vyaktāvyaktādīrūpa-sabdaśarirā mantravīryam. PTV., com. on 5-6-7-8-9

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The śabdarāśi of mātrkā is arranged as the Sanskrit varṇamala\textsuperscript{117} is arranged. In the śabdarāśi, all the svaras (vowel) is placed in regular succession before the vyañjana\textsuperscript{118} while śabdarāśi of mālini is mixed with svara and vyañjana\textsuperscript{119}. However, mātrkā is more significant than mālini since the mālini is much significant in the practices of sādhana, situated at paśyantī level. Mātrkā is placed on the level of madhyamā, which is much closer to linguistic world. Mātrkā is by nature avibhāga svabhāva and kāraṇarūpa rāśi. This united mātrkā is the cause of pada and vākyas\textsuperscript{120}. The mātrkā is full of para tejah\textsuperscript{121}, pervaded from the brahmā to bhūvan, it means she is superior to all. Concerning this concept, a pervades the entire alphabet\textsuperscript{122}.

In the real form, mātrkā is said to be the source of all vidyā or knowledge assuming the form of vedanā or inward feeling, indicative of the spandana of śakti. Here, spandana (throb), calana is not to be taken in the sense of physical movement. It is inward pulsation or throb in consciousness denoting the ever-present activity of the delight of self-consciousness of divine. It is the dynamic activity of consciousness. It is motionless movement so to speak. Just as the wave in ocean itself but does not move out, even so spanda\textsuperscript{123} is the throb in the divine consciousness of śiva-śakti. Actually, the

\begin{itemize}
  \item \textsuperscript{117} Purve pāresāmāpare pare prājatavadeva ca. pūrve’pi ca yathāpūrvaṃ mātrkayā vidhirmatah. Ibid
  \item \textsuperscript{118} Purve pāresāmāpare pare prājatavadeva ca, Purve’pi ca yathāpūrvaṃ mātrkayā vidhirmatah\textemdash\textemdash. Ibid
  \item \textsuperscript{119} Etenāvām means bhinnayonisvarupatah, śākādyasamkhya deviyam parānuttaramālīni. Ibid
  \item \textsuperscript{120} Padavāyādyātmanā vibhaktānām sthūlānām śabdānāmavibhāgasvabhāvaḥ kāraṇātma rāśīḥ. TA., com. on 3.232
  \item \textsuperscript{121} Yā śa tu mātrkā devi paratejah samanvītā, Tayā vyāptamidam viśvam sabramhabhunāntakam. Śsv, com. on 2.3
  \item \textsuperscript{122} -----avarṇastho yathā varṇāḥ sthitāḥ sarvagataḥ prīye-----. Ibid
  \item \textsuperscript{123} Spandanam ca kiñcitccalanam. Svarāppacca yadi vastvantarakramaṇam taccalanameva na kiñcitctvam. No cet calanameva na kiñcit. Ibid, com. on 5-8
\end{itemize}
inner content like letters, words and sentences always stay and keep involving itself in sphuṇa/spandita process in the paramaśvara in an (avibhāga) undifferentiated way because of its being the highest truth, that stage is para vāk. The same inner content in the paśyāntī stage still stays in nirvkalpaka form, but with a desire to put it in apportionment of letter, word and sentence. It is posited with the separateness in the madhyamā stage in vikalpaka form. It is finally expressed in the form of question and answer in the vaikharī stage i.e. in gross speech consisting of māyiya letter, word and sentence. Spanda is of two kinds, sāmānya and viṣeṣa. Sāmānya spanda is the foundational spanda of siva and sakti, which is based on the working of the guṇās of prakṛti and the viṣeṣa spanda leads to particular experiences of psychic and physical phenomena. The particular experiences are popularly known as the spanda of sakti.

She is the sivatmaka bija and the prasāra sakti rūpa vyañjana. Svara and vyañjana rūpa becomes mantra in the form of vācya i.e. devatās or inherent goddesses and their vācaka or wordings and protects. This vāraṇamayī sṛṣṭi is everywhere as evenly proportioned i.e. ākhyātā. At the external level, mātrīka’s form is akhyātimaya, forgetting her real nature. At the vaikharī level, her real nature is covered by the ‘pratayahas’ which come in existence by the effect of māya. Pratayahas are

\[124\] Evam amunā kramena sadoditattā, evam paramārthaṃ satyam satyam, tadeva paśyantibhuvi varṇa-pada-vākyaśabdhaśayā pariṃśristam, madhyamāpaye ca bhedena sthitam vastupūrvakam samanpannam yāvat vaikharīyam anuttaram katham ityādi bhinnamāyiya-varṇa-pada-vākyaśamantam. Ibid, com. on 1

\[125\] Sa ca sivaśaktirūpah sāmānyaviśeṣātmā tadvyākhyātām. Ibid, com. on 5-8

\[126\] Eṣāiva ca sivatmakaśabdasararūpānām mananatruṇadharmānām sarveśāmeva vācyavacakādirūpavrnavibhāṣārākāmanām mantrānām, saktiyātmaśayanispandānām, sarvāsām tadbijodhūtānām vedāntarūpānām vidyānām (yonīḥ). PTV., com. on 5-8

\[127\] Iyam samā-sarvatār anūnāsikā, sarveśu tantrāṇu tantrāṇāsu ca, sarvāsā kriyāsu, sarvakālaśca sarvam dadati sidhīsangham ākhyātām prakāshyaśuktirūpā. Ibid, com. on 6-7-8-9

\[128\] Ta eva suddhamantrarūpā varṇaḥ prathamam pāncavidha-viparyaya-aśaktyādirūpam-pratayahātmaśabdaśevaparām etya svarūpam avṛttvate. Ibid

\[129\] Māyāmuddīśya bheda varṇānām. Ibid
pañcavidha viparyaya and asakti and so on. Pratyayas come in existence provided that it gets relation with sabdas. That’s why srṣṭi of external level, is called pratayaya srṣṭi, wherein ‘succession in listening’ is just an appearance rather than a real element.

Fundamentally, parābhāṭṭārikā appears at paśyantī level in the form of mālinī. Mālinī mantra alone is the chief, supreme state of sakti at the level of the intermediate state i.e. at the level of paśyantī situated at parāparā level. She is parā and anuttararupini since by the mixture of svara and vyañjana, she is able to have innumerable bheda. Due to innumerable mixture of svaras and vyañjanas, she becomes anantā (innumerable), so uncountable which indicates the appearance of viśvarūpa. Thus, sarvātmikā mālinī accepts viśvarūpa-anātaryodreka varṇa-pada-mantra. But, one thing is noticeable is that mālinī which exists at paśyantī, is the krama-rahita, but, shows the varṇas distinctly. Mālinī is related to the mixture of varṇas, but all varṇās appears in the forms, like na, pha etc.

In this manner, mālinī and māṭrīkas are saktis rather than simple sabdarāśi. They are essential for the ontological process also because they are related to tattvas by the theory of sarva-sarvātmakavāda. Still, mālinī and māṭrīka maintain relation of particular varṇa with a particular tattva as well as there is different order also, like gha of mālinī is

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130 Yataḥ śabdānuvedhena na vinā pratayayodbhavaḥ. Ibid
132 Evam bhagavati mālinyeva mukhya-pārmarthika-madhyamadhāma-śakti-satattvam. Ibid, com. on 5-6-7-8-9
133 Etenaivānusāreṇa bhinnayonisvarūpataḥ. Śuktyādyasankhyā devyam parānuttaramālinī. Ibid
134 Tatrāpi ca tathaiva svātmanī sarvātmakatvena anātaryodrekaḥ varṇa-pada-mantrātmakatvameti-. Ibid

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related to *sadāśīva* while *suddhavidyā* is related to *gha* in *māryakāśabdarāśi*. There are two tables to show the relation of *tattvas* to *varṇas* according to *mālinī* and *mātrkā*.

**Table of Tattvas and Varnas According to Mālinī**

<table>
<thead>
<tr>
<th>Num.</th>
<th>Varṇa</th>
<th>Tattva</th>
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</thead>
<tbody>
<tr>
<td>1.</td>
<td>Gha</td>
<td>sadāśīva</td>
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<tr>
<td>2.</td>
<td>ṇa</td>
<td>Iśvara</td>
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<tr>
<td>3.</td>
<td>I</td>
<td>Šuddhavidyā</td>
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<tr>
<td>4.</td>
<td>A</td>
<td>māyā</td>
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<tr>
<td>5.</td>
<td>Va</td>
<td>Niyati</td>
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<tr>
<td>6.</td>
<td>Bha</td>
<td>kāla</td>
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<tr>
<td>7.</td>
<td>Ya</td>
<td>Rāga</td>
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<tr>
<td>8.</td>
<td>ḍha</td>
<td>vidyā</td>
</tr>
<tr>
<td>9.</td>
<td>ṇha</td>
<td>Kalā</td>
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<tr>
<td>10.</td>
<td>ṇha</td>
<td>Puruṣa</td>
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<tr>
<td>11.</td>
<td>Jha</td>
<td>Prakṛti</td>
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<tr>
<td>12.</td>
<td>Ša</td>
<td>Buddhi</td>
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<tr>
<td>13.</td>
<td>Ja</td>
<td>Ahamkāra</td>
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<td>14.</td>
<td>Ra</td>
<td>Mana</td>
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<td>15.</td>
<td>Ta</td>
<td>Śrota</td>
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<td>16.</td>
<td>Pa</td>
<td>Tvak</td>
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<td>17.</td>
<td>Cha</td>
<td>Cakṣu</td>
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<tr>
<td>18.</td>
<td>La</td>
<td>Rasanā</td>
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<tr>
<td>19.</td>
<td>Ā</td>
<td>Grāṇa</td>
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<tr>
<td>20.</td>
<td>Sa</td>
<td>Vāk</td>
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<tr>
<td>21.</td>
<td>Ḥ</td>
<td>Pāṇi</td>
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<td>22.</td>
<td>Ha</td>
<td>Pāda</td>
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<table>
<thead>
<tr>
<th>Num.</th>
<th>Varna</th>
<th>Tattva</th>
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<tbody>
<tr>
<td>1.</td>
<td>Ka</td>
<td>Śakti</td>
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<tr>
<td>2.</td>
<td>Kha</td>
<td>Sadāśiva</td>
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<tr>
<td>3.</td>
<td>Ga</td>
<td>Iśvara</td>
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<tr>
<td>4.</td>
<td>Gha</td>
<td>Śuddhavidyā</td>
</tr>
<tr>
<td>5.</td>
<td>Na</td>
<td>Mahāmāyā</td>
</tr>
<tr>
<td>6.</td>
<td>Ca</td>
<td>Māyā</td>
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<tr>
<td>7.</td>
<td>Cha</td>
<td>Kalā</td>
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<tr>
<td>8.</td>
<td>Ja</td>
<td>Vidyā</td>
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<td>9.</td>
<td>Jha</td>
<td>Rōga</td>
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<td>10.</td>
<td>Na</td>
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<td>11.</td>
<td>Ta</td>
<td>Prakṛti</td>
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<td>12.</td>
<td>Tha</td>
<td>Buddhi</td>
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In this manner, examining the ontology of tattvas, now the ontology of varṇas is as follows:

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<tbody>
<tr>
<td>13.</td>
<td>Ṛṣa</td>
<td>Ahamkāra</td>
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<tr>
<td>14.</td>
<td>Dha</td>
<td>Mana</td>
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<tr>
<td>15.</td>
<td>Na</td>
<td>Śrotra</td>
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<tr>
<td>16.</td>
<td>Ta</td>
<td>Tvak</td>
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<tr>
<td>17.</td>
<td>Tha</td>
<td>Cakṣu</td>
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<tr>
<td>18.</td>
<td>Da</td>
<td>Rasanā</td>
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<tr>
<td>19.</td>
<td>Dha</td>
<td>Ghrāṇa</td>
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<tr>
<td>20.</td>
<td>Na</td>
<td>Vāk</td>
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<td>21.</td>
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<td>Upastha</td>
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<td>22.</td>
<td>Pha</td>
<td>Pāyu</td>
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<tr>
<td>23.</td>
<td>Ba</td>
<td>Pāṇi</td>
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<tr>
<td>24.</td>
<td>Bha</td>
<td>Pāda</td>
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<tr>
<td>25.</td>
<td>Ma</td>
<td>Śabda</td>
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<td>26.</td>
<td>Ya</td>
<td>Sparśa</td>
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<td>27.</td>
<td>Ra</td>
<td>Rūpa</td>
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<tr>
<td>28.</td>
<td>La</td>
<td>Rasa</td>
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<td>29.</td>
<td>Va</td>
<td>Gandha</td>
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<td>30.</td>
<td>Śa</td>
<td>Ākāśa</td>
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<td>31.</td>
<td>Śa</td>
<td>Vāyu</td>
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<tr>
<td>32.</td>
<td>Sa</td>
<td>Agni</td>
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<tr>
<td>33.</td>
<td>Ha</td>
<td>Jala</td>
</tr>
<tr>
<td>34.</td>
<td>Kṣa</td>
<td>Prthivī</td>
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</tbody>
</table>
Ontology of Varṇa under the Māṭrka Cakra

Ontology of varṇa is rooted in akrama saṁvidmaya parā vāk. Nonetheless, the vāgrūpa-parāmarśa appears with succession (krama) and manifold variety (vicitra) that’s why parā vāk is addressed as ‘vicitrā-pārameśvarī parābhaṭṭārikā’\(^{135}\). Among the varṇas, it is \(A\) i.e. anuttara rūpa, exists eternally. But the question is that how does heterogeneity come in one and only \(A\) and the varieties of varṇas are seen? Unquestionably, \(A\) is eternal, at the time of manifestation which starts from śiva tattva and goes to prthivi tattva, \(A\) takes participation in the form of \(a\). It is the source of all varṇas. The development of varṇas is expounded in māṭrka cakra, which includes svara and vyāṇjana.

Svara & Vyāṇjana

Svara is not simply an uttering sound. At the broader level, it is related to the aesthetics also. The root svṛ means those which utter a sound (śabdayanti) i.e. indicate a delightful mental mode\(^{136}\). It reveals delightful mental state\(^{137}\). Its relation with the mental mode is relevant to the ontology also. It is internal and subtle. Fundamentally, the ontology of vāk is based on depends on svara. The vyāṇjanas are mere extension of svara. Abhinavagupta’s interpretation of svara, authenticates it as follows in the Parātrīśikāvivarana. Accordingly, ‘which in the state of withdrawal yield their essential nature to śiva, the highest subject i.e. which dissolve completely in anuttara. Thus the svarabhū means ‘those which transmitting their essential nature to the highest experient offer themselves i.e. get dissolved in anuttara as vowels and offer their form as consonants like ka etc. i.e. display (existents) externally in the aspect of prasāra or

\(^{135}\) Sarva evāyam vārūpaḥ parāmarśaḥ kramika eva, antaḥ saṁvinmayastu akrama eva-iti sadaiva īyam evamvidhaiva vicitrā pāremeśvarī parābhaṭṭārikā. Ibid

\(^{136}\) Svarayanti śabdayanti súcayanti cittam svam ca svarūpātmānam rānti. Ibid, com. on 5-8

\(^{137}\) Taddevametāḥ kalā eva hlādanāmātracittavṛtyanubhāvākāḥ svārāḥ ityuktaḥ. Ibid, com. on 5-8

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expansion\textsuperscript{138}. These \textit{svaras} as mere sound (\textit{nādātmaka}) are indicative of mental mode like pathos, the amatory sentiments either merely by themselves or by penetrating consonants.

The very first, five śaktis of Parama Śiva is presented in the sixteen svaras-\textit{a, ā, i, ī, u, ū, r, r', l, l, e, ai, o, au, m, h}.

\textit{a- a} presents \textit{cit śakti}. The \textit{svātantrya śakti} of parameśvara stays in the form of \textit{icchā}. It possesses manifestation as ‘\textit{anumīlīta}’ which abides in the form of \textit{vimarśana} in \textit{ghana-sāṁvītā}\textsuperscript{139}.

\textit{ā- Ānanda śakti} is called \textit{ā}. \textit{Cit śakti} and \textit{ānanda śakti} are inseparable.

\textit{i-} The perfect \textit{icchā śakti} is \textit{i}. She is power of will, not desire. So, she takes two types of form-

\begin{enumerate}
\item Unagitated \textit{icchā śakti}
\item Agitated \textit{icchā śakti}
\end{enumerate}

When the perfect \textit{icchā śakti} resides in her own nature, is presented by \textit{i}.

\textit{i-} When the same \textit{icchā śakti} wishes to perceive the future \textit{jñāna} through its autonomy becomes \textit{i}, which denotes \textit{īśāna}. At this stage also, the \textit{śakti} is not separated from own nature. The \textit{svātantrya śakti} in the form of \textit{icchā śakti} resting in its own \textit{ānanda} is designated as \textit{mahāśrṣṭī}.

\textit{u-} It is \textit{unmeśa} of \textit{jñāna śakti} which is the source of all objective existents desired to known. She indicates that the universal existence is about to begin.

\textsuperscript{138} \textit{Evam pramātari sankrāmayaṁ dadaṛ, svav ca ātmāyaṁ kādiyoniṛūpaṁ rānti-bahiḥ prakāśayaṁ dadaṛ iti svarāh}. \textit{Ibid, com. on 5-8}

\textsuperscript{139} \textit{Evam parameśvarasya svātmanī icchātmikā svātantryaśaktir anumīlīta-bhāvavikāsā tathāvidhāntarghanasāṁvītsvabhāvavimarśasārā-a-ītyucye}. \textit{Ibid, com. on 5-6-7-8-9}
when the creation of universe is set out, the subject Parama Śiva becomes apprehensive and this apprehensiveness is known as ānata, which means 'lessening'. The transcendental consciousness becomes diminished. It is the state in which the consciousness has apprehension that its cit śakti and ānanda śakti may be reduced if it continues to move out to appear the empirical world. So, this apprehension keeps it at stand still and prevents it from moving forward. Here, the aspect of difference is almost indistinct but tending to appear objectivity. Because of its retention within itself of all objectivity, is like the udder of the wish-fulfilling celestial cow, the parā śakti. Parā vāk upholds the multitude of entire objectivity, becomes manifest (sphuṭa), wide-spreading jñāna śakti, ā. So, u and ā become significant by being engaged in the separation i.e. external expansion of the multitude of objects which abide identically with the icchā śakti. Same way, it is engaged in the amupraveśa i.e. in withdrawing them and effecting their entrance in anāśrita śiva. She is known as as jñāna śakti who has the tremendous power of withdrawal.

Again, reviewing her former expanding form, she is within herself, looks for the previous state of her own transcendental consciousness. In this changing state, now wishing saṁhāra and now wishing srṣṭi, jñāna and icchā sometimes tending towards expansion and sometimes not. Desist from wandering in the error of external appearance. Set out on the path of subtle reflection. Still, the manifestation of universe goes 'stopped'. So, r, r, l, l are called amṛta bija, which means residing in her ānanda. These svaras are presenting the 'non-creating' aspect and known as anāśrita śiva also.

Basically, this is stage which belongs to kriyā śakti. When icchā śakti and jñāna śakti combine into one mass, generally with the through blending of the constituents, are called kriyā śakti. Śaktis, which though combined, retain their identities in earlier stages. So, the kriyā, which is svarūpa-sāṅkarya of icchā and jñāna, appears varieties of elements, which are tied with succession i.e. pūrva and aparibhūta\textsuperscript{140}. The kriyā śakti who is

\textsuperscript{140} Īcchā-jñāne eva paraspara-svarūpasāṅkarya-vaiśeṣika-camatkāramaya pūrvaparibhūtasaṃvāpa-parigrahe-samrambhasārā kriyā. Ibid, com. on 5-6-7-8-9
pregnant with viśvamayatā and able to appear multiplicity. But, at the levels of r, r, l, l, it
is not able to manifest, because the a and ā are avyapadesa rūpa\textsuperscript{141}, means they are
nirvikalpa, so it is not the subject of name and form.

Further, when icchā śakti passes by r, and r for the creation, the varṇa r appears\textsuperscript{142}.
Thereafter the varṇa l appears when icchā śakti comes across with l and l\textsuperscript{143}.
e, ai, o, au- but it is cit and ānanda śakti, start creation by combining with icchā śakti and
jñāna śakti simultaneously. Cit a, ānanda ā, akṣubdha icchā i, kṣubdha ā, akṣubdha jñāna or unmeṣa u, kṣubdha jñāna or ānata ā- these six phonemes rest in the indivisible
plane of consciousness i.e. anuttara or a phase as their base and that these divinities, the
six energies of consciousness (though appearing separately) are not separate from their
basic essential nature, for being perfect, there is no difference in their nature. These śaktis appear to be different because of the objects of experience with which they are
associated. This difference lasts only so long as the objects of experience are due to
physical limitation. Thus the group of six śaktis has been determined covers the power
upto jñāna.

So, cit and ānanda śakti come in contact with icchā śakti and create the letter e\textsuperscript{144}.
Simultaneously, cit and ānanda śakti contact with e and make rise to ai. When cit and
ānanda śakti come across with jñāna śakti, give rise to o. When cit and ānanda śakti get
contact with o, give rise to au\textsuperscript{145}.
e, ai, o, au presents the respective stages of kriyā śakti.

\textsuperscript{141} Tatra anuttarānandātmakam vapunam prasaratī-avyapadesarūpāvatvāt. Ibid
\textsuperscript{142} Śānaye hi niścāle rūpe anupravīvikṣāyām bhāsvarārūpa-saṁvitī-ṣopāṅkramānām sthitam eva. Ibid
\textsuperscript{143} Tato pārthīvarā-pata-tvā-niścalātmaka-lakāra-ṣrutiyaunugame || iti. Ibid
\textsuperscript{144} Tadeva iccheśanam ca ānandavapuṣi, anuttara-paradhamani ca prāgbhāvini, svarūpād apracāvini
anupraviśya-a, ā i, l=e, na tu viparyaye yathoktam-avarṇa-avarṇe=e iti. Ibid
\textsuperscript{145} Evam unmeṣe'pi vācyam-a, ā-u, ā, ā-o=au iti. Ibid
e-Asphuṭa kriyā śakti, here action is not distinct.

ai- Sphuṭa kriyā śakti. Action is distinct.

o- Sphuṭatara, more vivid.

au- Sphuṭatama, most vivid.

au is significant, because the creation is taken place primarily in this state of action.

m\textsuperscript{146} - Even though, the universe has been created, but the nature of consciousness is still not lessened by now. Śiva is residing in its own point. This state of Parama Śiva is called m.

h- The two points of the visarga represents the two cups, in which the reflection of the universe in indicated. The upper dot of visarga presents the śiva visarga and the lower dot represents the sākta visarga\textsuperscript{147}.

From a to h is śiva rūpa. The remainder of the varṇas is śakti tattva. So, it comes in sākta visarga, which is process of creation of viśva. The visarga śakti is the seed of parama ānandabhūmi of pārmeśvarī. At this stage, the svaras rūpa bija, becoming condensed, presents themselves as vyāṇjana. Still they did not abandon their real nature\textsuperscript{148}.

So, the condensed form of a is- kavarga\textsuperscript{149}.

The condensed form of i is-cavarga, ya, śa\textsuperscript{150}.

\textsuperscript{146} Evam ichājñāne anuttarasvarūpānupraveśena prāptopacaye, paścāt parityajya tathāvidha-upādhi-parispana-sattām, abhedasattā-ārohaṇa-cinmayapuruṣa-tattva-satāśtu-vedanārūpa-bindumātra-avaśeṇa vapiṣṭ, tathā anuttarapadalāne-ṁ iti. Ibid

\textsuperscript{147} Prathamam śaktimad rūpapradhāntayā, idānim tu śāktavisarga-pradhāntayā h iti. Ibid

\textsuperscript{148} Evam hi akārādirūpam ghanatāpattyā yonirūpatām gṛhitvā, svarūpāpracyutam sadeva, svasvarūpa eva yonirūpe sankrāmadhyamā visargapadam ityucyate. Ibid

\textsuperscript{149} Akārasyaiva ghanatā kavargah-kaṇṭhayatvā. Ibid

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Condensed form of $u$ is- $pavarga^{151}$

Condensed form of $r$ is- $tavarga$, $ra$ and $sa^{152}$

Condensed form of $l$ is- $tavarga$, $la$ and $sa^{153}$

Condensed form of $vavarga$ and $pavarga$-va.

Thus $mātrkā cakra$ is enlivened by the $svara$. Again, this is the evidence for the dominancy of $svara$ on the $varṇas$ and on the overall the world also.

In this manner, theory of $vāk$ does not hold only on the tantric principles, whether it is the source of philosophy of language also. The philosophy relates the triad elements i.e. language, thought and reality into one thread. It establishes the language over and above to all. Language creates everything either real or unreal. The $parā vāk$ gives shape and name to the world. So, language is in the center of Kashmir Śaiva philosophy.

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150 Ikārasya $tavargaḥ-tālavyatvāt$. Ibid

151 Ukārasya $pavargaḥ-auṣṭhayatvāt$. Ibid

152 Rkārasya $tavargaḥ-mūrdhanyatvāt$. Ibid

153 Ḭkārasya $tavargaḥ-dantyatvāt$. Ibid